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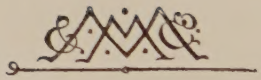
SELECTED EPIGRAMS

OF

MARTIAL.



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TORONTO

SELECTED EPIGRAMS

OF

MARTIAL

EDITED WITH

INTRODUCTION, NOTES, AND APPENDICES

BY THE

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Dicitur et nostros cantare Britannia versus.

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INTRODUCTION.

Life of Martial.

THE Romanising of Gaul and Spain was followed among other results by a large influx into Rome from those provinces, of literary talent, and, in some cases, genius. Spain in particular during the latter half of the first century after Christ, was represented at Rome by a number of literary men of various excellence. Of some of these the works remain, those of others have perished. Some of them, like Martial's friend Canius[1], sported in light effusions not intended to live, others, such as Seneca, Lucan, Quintilian, produced work which the world uses still. Some of them were mere amateurs, or at least, imitators who followed in the wake of other writers, while others made themselves acknowledged as masters in the branches of literature to which they devoted themselves. To the latter class belongs M. Valerius Martialis. Of the early years of this poet's life, before he came to Rome, we know next to nothing—only his birth-place, and (probably) the names of his parents. The birth-place was Bilbilis[2], a Roman colony in

[1] I. 61. 9. [2] I. 61. 12.

Hispania Tarraconensis, situated on a rocky height overlooking the river Salo which wound round the base of the hills[3], and famous for the gold found in its neighbourhood, as well as for the manufacture of steel[4]. Here lived Fronto and Flaccilla, the parents of Martial[5], not wealthy people, but rich enough to give their son a good education, and cultivated enough to give him that education at the risk of keeping him poor all his life, rather than qualify him by want of culture to compete with ill-conditioned and uneducated money-getters of his time[6]. From Bilbilis Martial at about the age of twenty-three went to Rome, which he reached about five or six years before the death of Nero[7]. How he lived during the years between A.D. 63 and the accession of Titus, we can only conjecture. But probably he carried with him from Spain letters of introduction to his great countrymen of the house of Seneca, and by them was introduced to the then flourishing house of the Pisos[8]. Under such patronage, as a young man of considerable ability, well educated, blest with good taste and engaging manners, perhaps even then a promising poet, he would doubtless find the means of living in tolerable comfort, and, before the downfall of those great houses in A.D. 65, would have gained a footing in other influential families, and established himself as the favoured client of more than one patron whose bounty would partly support him, and whose patronage would improve his credit. Brandt arguing from such passages as II. 30. 4[9], where Caius an old friend from whom Martial wishes to borrow, advises him to practise as an advocate, assumes that he came to Rome with the intention of becoming a lawyer. But such passages hardly bear this construction, and there

[3] X. 103. 2. [4] IV. 55. 11—15; XII. 18. 9. [5] V. 34.
[6] IX. 75. 'At me litterulas *stulti* docuere parentes.'
[7] X. 24. 4, 104. 9, 10. [8] IV. 80. [9] Comp. I. 18.

seems really to be no ground for supposing that Martial ever followed any other calling than that of literature[10]. From the year A.D. 86, five years after the accession of Domitian, when Martial published the first and second books of his epigrams, we begin to have clear information about the poet's life, given to us by himself. We find him then with an established reputation[11] as the author of a number of short poems and epigrams (some specimens of which we possess in the *Liber Spectaculorum*), and so popular with the public that publishers found it profitable to collect, and keep in stock his juvenile pieces, of which he himself had kept no record[12].

His reputation as a poet had also introduced him to the notice of the palace as early as the reign of Titus. From this emperor he received the *jus trium liberorum* confirmed to him by Domitian[13], as well as the distinction of the *tribunatus semestris*, that is, a military tribuneship resigned after six months service, but entitling the holder to equestrian privileges for life[14].

Under Domitian Martial continued to enjoy the patronage of the court, and was able to boast that he had procured the honour of the Roman citizenship for several provincials[15]. Beyond this, however, and an occasional invitation to the palace, this emperor appears to have bestowed no substantial marks of his favour on the poet. A petition for some sesterces was courteously but firmly rejected, as was also a humble application for leave to supply a town house and a country villa with

[10] Brandt *de Martialis poetae vita et scriptis*, pp. 17—19.

[11] I. 1. 'Toto notus in orbes Martialis.' [12] I. 113.

[13] II. 91, 92; IX. 97. 5, 'tribuit quod Caesar uterque Jus mihi natorum.'

[14] III. 95. 9. 'Vidit me Roma tribunum, Et sedeo quâ te suscitat Oceanus.' Comp. Juv. VII. 88.

[15] *Ibid.* v. 11. 'Quot mihi Caesareo facti sunt munere cives.'

water from one of the aqueducts[16]. But the emperor, and the poet were both fully alive to the fact, that the imperial approbation was worth money to a man who knew how to make use of it. To enjoy the favour of the court was to be well with the aristocracy, such as it was, of the time, to whom the court set the fashion in everything; and many a rich upstart would no doubt gladly lay a man so well *en* under an obligation by lending him money, which it was well understood on both sides would never be repaid[17]. More than this, the favour of the emperor implied friendly relations with the court freedmen, the most influential and in many cases the wealthiest men in Rome, to whom Martial paid assiduous court. Out of such relations a man of the world could doubtless make capital, and a Parthenian toga[13] skilfully handled would no doubt serve to stock the poet's wardrobe without the necessity of incurring tailors' bills.

But Martial by no means depended on such a precarious source of income alone. He had other more regular, and certain means of livelihood as well. There can be little doubt that he received considerable presents from those who desired to be celebrated in his verses. Besides this, he earned the clients' *sportula*[18]. And his *sportula* would be more than the minimum of *centum quadrantes*, and received from more than one patron. For many wealthy men would be glad to reckon a popular poet among their clientèle and for the same reason would be glad to bestow on him more than the usual dole. But the *sportula* was not all that patrons bestowed on their clients. Occasional presents (*e. g.* at the *Saturnalia*) and occasional invitations to dinner formed a part of the client's remuneration, as regularly expected as the *sportula*.

[16] VI. 10; IX. 18.
[17] Comp. IX. 102.
[18] See VIII. 28; IX. 49.
[19] III. 7.

The value of the presents and the frequency of the invitations would vary according to the popularity of the client, and Martial was neither likely to receive the least valuable presents, nor to be reduced often to the necessity of ordering his own dinner[20]. Taking, then, all these things into consideration and even assuming that he made nothing by the sale of his books (see I. 2. 3), we can hardly believe that Martial's poverty was so abject as his own statements would lead us to suppose. His complaints of his poverty, certainly, are incessant. He abuses the rich men of Rome who allow poets to starve, while circus jockeys and musicians roll in wealth. He advises parents to make their sons auctioneers, musicians, anything rather than bring them up to literary starvation[21]. When he leaves Rome for a season between the publication of his second and third books he instructs his book to say in reply to a supposed questioner, "Poeta exierat: veniet cum citharoedus erit." He is never tired in fact of making such complaints. Equally he is never ashamed to ask for presents on the same score. Sometimes his requests are plaintive, sometimes impudent. Sometimes he abuses his patrons for diminishing the value of their presents year by year[22]. Sometimes he offers them the refusal of their own presents which he is obliged to sell to buy necessaries[23]. The joyful strains in which he celebrates the gift of a toga from Parthenius are checked on an instant at the end of the epigram by the mournful recollection of his old *lacerna*. He cannot wear the beautiful new toga without a *lacerna* to match. When the same toga is worn out he deplores its decease in pathetic tones

[20] IX. 97. 10.
[21] X. 74, 76; I. 76; VIII. 56; V. 56; VI. 8.
[22] VIII. 71. Comp. VIII. 33.
[23] VII. 16. 'Aera domi non sunt; superest hoc, Regule, solum, Ut tua vendamus munera: numquid emis?'

calculated to excite the compassion of the original donor, or of some other rich friend[24]. It is unnecessary to quote any more of these pleadings of poverty; but poverty is a relative term, and in spite of all that the poet says, we cannot help thinking that many a literary man nowadays would be quite content with Martial's income. It is easy enough for us at the present day to understand how the wealth of jockeys and musical mechanics might gall Martial and make him feel poor by contrast (there is nothing old in that), but their wealth did not make him *actually* any poorer. He lived, it is true, for a considerable part of his life up 'three pair back[25],' and was often out at elbows[26]. But the first was no great hardship to a Roman who spent the greater part of the day out of doors, and the latter was probably due to the fact that he lived in the midst of a most expensive society, and that, probably, much more as the equal, than as the retainer of his patrons[27]. It may be true, as he says, that the patrons of Domitian's time were mean compared with the patrons of his earlier days[28], but it is equally true that he could keep slaves[29], and a carriage and pair[30], and more probable than not, that he was able to buy a small villa at Nomentum, as well as a house in the city[31]. On the whole, then, we are inclined to believe that Martial was a poor man who contrived to get through a good deal of money, and who mistook for poverty, a capacity for spending more than he could get.

In his *cenacula* on the western slope of the Quirinal he continued to live until he exchanged it for a small house of his own in the same neighbourhood, near the temple of Flora[32].

[24] VIII. 28; IX. 49. [25] I. 117. 7.
[26] II. 44; IV. 76; XII. 25, &c.
[27] II. 68, and other similar epigrams seem to imply this.
[28] XII. 36. [29] VIII. 67. [30] VIII. 61; XII. 24.
[31] Brandt, p. 30 fol.
[32] V. 22. 3, 4; IX. 18. 7, 8; X. 58. 9, 10.

It is impossible to say exactly at what time he became possessed of this house. It is equally uncertain when he became the owner of the *Nomentanum* to which he refers so often, and which he abuses so freely. But he probably had possessed the latter for some time before he obtained the former. The Nomentane villa was according to his own account a miserable place. The house let in the rain until one of his friends tiled it for him[33]. The garden produced nothing but some sour wine and some 'leaden apples[34].' It was so small that an ant could eat the produce of it in one day; there was not room for a cucumber to grow straight in it, and a snake could not lie at full length in it. A field-mouse made worse havoc in it than the Calydonian boar in its own country, and a swallow used up all the corn-crop to make its nest[35]. The only use of it to him was to enable him to get away from the din of the city and from the persecutions of bores[36]. On the other hand the anxious desire he displays on his leaving Rome to have this villa kept in order[37], is scarcely in harmony with the description given above, unless we suppose him to have possessed two *villae*, which does not seem probable.

Both in his new house, as well as in his garret lodging, he lived a life of rather monotonous routine, varied only by visits to his own villa, and to his friends at their various country and seaside residences[38]. On one occasion we find him making a tour of some length through the towns in the neighbourhood of the Aemilian Road. At Rome the day was spent partly in performing the *officium* of a client to his patrons, attending their morning levée, accompanying them

[33] VII. 36. [34] x. 94. 4. 'Nec furem plumbea mala timent.'
[35] XI. 18.
[36] II. 38. 'Quid mihi reddat ager quaeris, Line, Nomentanum? Hoc mihi reddit ager: te, Line, non video.' XII. 57.
[37] x. 92. [38] x. 58, &c.

through the streets, &c., &c., partly in lounging at the poets' Club[39], or in one of the many porticoes, in bathing, dining, drinking and sleeping. Whenever he could find time, he wrote epigrams, but he complains that his many occupations, especially the *taedia togae*, the wearisome routine of attendance on his patrons, interfered lamentably with the composition of poetry[40]. He himself gives us (x. 70) a description of a single day's occupation which may serve as a fair specimen of his every-day life. It is pretty evident, however, that, as his fame increased he neglected the duties of the *officium* considerably.

After thirty-four years of life in Rome[41] during which he suffered much from ill health[42] he returned soon after the accession of Trajan to Spain. There he lived on an estate given to him by a Spanish lady Marcella[43], sighing for the pleasures and excitements of Rome[44], as at Rome he had sighed for the cheap luxuries and tranquil enjoyments of his native land[45].

Notwithstanding the confident assertions of commentators to the contrary, it seems more than probable that Martial was never married. If he was married, we may be sure that he never had any children. For a man so tenderly fond of young children as Martial was, would surely have mentioned his own, had he had any. But he probably was never married at all. His relations with the Spanish lady Marcella, one of the wives bestowed upon him, are discussed on XII. 31. It is true that in several epigrams Martial speaks in the first person, as a married man. But we must always bear in mind, that poets and writers of fiction are not by any means always speaking of themselves, when they speak in the first person. An epigrammatist in particular has

[39] III. 20. 8; IV. 61. 3.
[40] XI. 24.
[41] X. 103, 104; XII. 34.
[42] VI. 58, 70.
[43] XII. 31.
[44] XII. pref.
[45] X. 96.

several reasons for ascribing to himself actions which belong to other people. By doing so, he avoids giving offence, he gives life and reality to his story (a fact well known to anecdote-mongers), he sometimes facilitates his composition by getting rid of awkward or impracticable names. These and similar considerations apply to all epigrammatists. But in Martial's case there is another and a special consideration to be taken into account. He wrote epigrams to order on *lemmata* furnished by his friends[46]. These we may easily imagine might be required to be written in the first person. It would be quite unsafe, therefore, to assume that Martial speaking in the first person is speaking about himself when what he says is out of keeping with other statements, also made in the first person. Now, though it is true that in several passages in the first eleven books he speaks as a married man, it is equally true that in other passages, in the same books, he speaks as a bachelor and a newly-married man. We have the choice then of two suppositions, either that in all these epigrams he is not speaking of himself, in other words, that they afford no evidence of his ever having been married, or that he was married at least four times. The former seems far the more probable. But besides this an almost stronger argument in favour of his not having been married is afforded by the general tone and feeling of the epigrams themselves. A number of incidental indications which it would be tedious to detail, combine to produce on our minds the impression that the author of these epigrams must have been a bachelor. To instance one such indication, it is difficult to read Martial's addresses to newly-married friends without receiving the impression that the writer is a bachelor. Taking all these things into consideration, then, we shall be justified, if not in assuming that he was

[46] XI. 42.

never married, at least in regarding it as an open question.

The date of his death is quite uncertain, but we should probably place it not long after the publication of the twelfth book in A.D. 102.

The Character of Martial.

Martial's moral character has been roughly handled by almost all his critics. He has also suffered a good deal from his apologists. It is impossible to discuss the subject in detail here, but it is necessary to say that he is commonly condemned as an abandoned profligate on evidence which would not be taken in any law court. There is no evidence to show that he participated in the grosser vices of his time. There is considerable probability that he did not. For had he done so, many of his epigrams would have lost their point. There is no evidence even that he was what we should call an immoral man. Pliny who gives some account of him gives no hint of the kind, and Martial evidently and beyond a doubt speaking of himself says 'Lasciva est nobis pagina, *vita* proba[47].' Now remembering what was said above, it is obvious that we have no right to apply to the poet himself all that he says in the first person, when such application would be directly at variance with a statement made by himself about himself, and in the face of the sentence just quoted, the loose epigrams of Martial give us no more right to accuse him of loose morals than the amatory effusions of a married poet would justify us in accusing him of infidelity to his wife.

What Martial really stands convicted of on his own showing, is of laughing at that which ought to have roused in him shame and indignation, and of making literary capital out of other men's vices. This from a Christian point of view is bad enough, and the same fault in a society as nearly heathen as

[47] I. 4. 8.

any nominally Christian society could be, cost Swift preferment. Like Swift, Martial allowed his genius sometimes to turn mudlarker, and make dirt-pies for his own and others' amusement. And for this he deserves censure. But a man may claim, if he likes, to be judged by the standard of his own time, and indignation at vice for its own sake, or shame at a neighbour's impurities, were not feelings that belonged to Martial's time. A great man would have scorned to do much that Martial stooped to do, but his stooping to it under the circumstances does not convict him of the exceptional innate depravity of which he is commonly accused[48].

But there is another indictment against Martial's character, his fulsome flattery of Domitian. Had Martial refused to flatter the emperor and the emperor's favourites and informers, he would have shown himself a great and good man. Equally by condescending to flatter them, he does not show himself a very bad man. He only shows that he did not rise above the average morality of his time. Practically everybody in Rome rendered homage to the court, who had any homage to render worth the court's acceptance. Publicly to refuse to do homage was as exceptional as it was dangerous. And Martial perhaps had more excuse for his flattery than some others. In the first place, the patronage of the court was a necessity of life to him. In the second place, the circumstances of his life predisposed him to

[48] It seems hardly necessary to point out that only a comparatively small proportion of Martial's epigrams are indecent. Prof. Teuffel, indeed, says, § 317. 5, that the subjects of them are derived *mostly* from the obscene side of real life. But it is difficult to understand what he means by such a statement. Out of about 1200 epigrams contained in books I—XII, more than three-fourths are free from any indecency. If the thirteenth and fourteenth books were included, the proportion would be larger still.

magnify Domitian's merits and to overlook his faults. Martial was a provincial and a literary man, and it was as overseers of the government of the provinces, and as patrons of literature, that the emperors appeared in the most favourable light. Moreover Titus had bestowed favours on Martial; and Domitian, although he did not confer on the poet any very substantial marks of his regard, showed an equally kind feeling towards him; and men, we know, are apt to judge of other men by the treatment that they personally receive from them. Further than this, Domitian himself was a strange mixture. He was continually contradicting his own vices by excellent legislation, which, so far as it went, afforded those who were disposed to flatter him the opportunity to found their flatteries on facts. We can easily, then, imagine Martial taxed with flattering the court, answering thus: "Flatter the emperor and his court? of course I do; so does everybody; why, my livelihood depends on my doing it. I may admire the republican sentiments and uncompromising spirit of some members of some old families, but I cannot live upon my admiration. And, after all, I do not know that I do admire them. Their conduct is an anachronism, graceful in them, but out of date. Every one knows that the world is much better off, far more comfortable under the Empire than it was under the republic. And this particular emperor has his good points. He has endeavoured to check vice by his enactments and punishments, he has improved the state of the streets, he has snubbed the upstarts. He was dead against the informers[48] until the obstinacy of certain people obliged him to make use of them. There is not so much to be said against him after all. Personally I am naturally disposed to think well of him. His brother was very kind to me; he is always courteous and gentlemanly: when he refuses a request,

[48] See Appendix I.

he does so in such a pleasant manner that I cannot resent it, and he thoroughly appreciates my epigrams. Therefore I say, why should I not flatter him? 'But my flattery is so gross'? of course it is: How can it be otherwise? It would be of no use if it were not gross. If a thing has to be done, it may as well be done effectually, and the Romans have made such progress in encomiastic phraseology that anything short of highly seasoned flattery is no flattery at all. If I am to flatter Domitian at all I must appeal to his weaknesses, his desire to be considered a military hero, a second and a greater Hercules, and the like, and flatter him to the top of his bent. I do not say that I admire him or his courtiers for liking my flatteries, but that is no business of mine. If they like them, and it suits me to give them, why should they not have them? If they were personally objectionable to me, if their manners offended my taste, it would be a different matter. They are not offensive, and I like them rather than not. I do not understand what moral indignation means. Some people, I know, profess it, but I doubt if they feel it. I fancy they call it moral indignation because it is *their* indignation. I shall continue to flatter the emperor and the court so long as it serves my purpose to do so, and I cannot see who is worse off by my doing so." So Martial might answer, and how many courtiers of all times, Pagan or Christian, lay or clerical, could find fault with his reply? He was simply no better, and no worse than the average run of the people among whom he lived. It was the fashion, and had been for some years the fashion, to call the emperors divine. The epithet was in the case of the better emperors probably much more sincere, and in the case of the worse emperors much less difficult to pronounce, than we can now well realize. The little men reaped benefit from the greatness of the great ones, and the

Imperial power had come to be hedged with a divinity almost irrespective of the character of its representative for the time being. It probably shocked no one when Domitian styled himself 'Dominus Deusque' in an edict, or when the courtiers caught up the phrase and rang the changes upon it. Martial, who could not afford to be unfashionable, joined in the chorus of worshippers and sang loud too, but he followed the fashion, he did not set it. And the fashion was not a new one in his time either. There is nothing in Martial grosser, if anything so gross, as Lucan's lines to Nero, Pharsal. I. 33—66.

Judging from facts, then, we should say that Martial was a genial warm-hearted man, a loyal friend where he conceived a real attachment, but a vigorous hater where he took offence, keenly alive to what was offensive or ridiculous but too self indulgent to be independent, indulgent to vice, at least where it was confined within what he considered gentlemanly limits, certainly in his friends, perhaps in himself, and whether he smiled at it or sneered at it, entirely indifferent to the moral aspect of it, a man of undoubted genius driven by circumstances to live by his pen at a time when the only pen he could live by was a courtier's, and without moral courage enough to prefer to starve by another kind of pen.

Martial's literary powers and works.

But while opinions may differ as to his moral character, there can be no difference of opinion as to Martial's literary powers. All, who have read the epigrams and are capable of appreciating them, allow him true poetic as well as true satiric power, true sympathy with external nature and with human nature, and the power to express his sympathy in the language most appropriate to it. All allow that in versatility, in the power to master language and mould it to his will, in vigorous and terse expression, in point and incisive-

ness he stands unrivalled in his own class[50]. And the secret of Martial's success, as of Horace's (by whom, unconsciously perhaps, he was more influenced than by Catullus whom he consciously imitated), lay in the exact knowledge of his own powers. He knew what his age was capable of in poetry, and what he himself was capable of, and he rigidly adhered to his last. In a time of almost universal self-ignorance on this subject, in a time when every poetaster wrote an epic, when poetic composition was an accomplishment that 'no gentleman could be without,' when men would beg, borrow, buy or steal verses rather than confess an inability to produce them, when painfully intellectual, and dramatically strong-minded gentlemen of the period in the course of sleepless siestas, discovered with mild amazement that they were poets, because they could write some execrable verses that would scan, it shows a rare self-restraint in Martial that he stuck to what he knew he could do, in spite of the invitations of friends and the sneers of enemies[51]. The result of this was that Martial established a form of literature, fixed the type of the epigram, settled once for all what it must be to be an epigram. "There were," says Lessing, "before Martial innumerable poets, Greek and Roman, who wrote epigrams, but before him there was no epigrammatist... Out of the innumerable small poems all going by that name, he eliminated the true epigram... He was the first who formed for himself a clear and

[50] Mr Munro, *Criticisms, &c. of Catullus*, p. 109, says, "The strongest proof of Martial's unrivalled genius for epigram is the never-failing vigour and fecundity which his poems exhibit in dealing with wholly fictitious persons and incidents." And, p. 230, "If we take the epigram in the Latin and modern sense of the word, do all the epigram-mongers of the whole world put together, display a tithe of his (Martial's) exuberant wit and humour, his fancy, his perfection of form and style?"

[51] I. 107; IX. 50.

definite conception of the epigram and to that conception adhered rigidly." Hence, over and above their historical, social, and antiquarian interest, Martial's epigrams have a real literary interest as the productions of the first master of one branch of literature, an interest entirely wanting in most of his poetic contemporaries. No one for example would read the epics of Statius[52], if he could avoid it; no one would read his *Sylvae* except for the historical information to be obtained from them. But with Martial the case is different. He has, indeed, furnished us with full and varied information, most valuable for understanding the society in which he lived (more valuable, we venture to think, because on some points more trustworthy than the information afforded by Juvenal), and the historian or antiquarian may read him for that information. But the general reader and the literary reader will read him as an author, properly so called, as the writer who has matured a literary type. Any one who wishes to know what the epigram is, in all its various phases, or who wishes to write epigrams himself, must go to Martial for the information that he requires.

The epigram, what it is.

What the characteristic features of the epigram are, and wherein it differs from any other short poem on a single subject, has been admirably explained by Lessing. He shows the essential connexion existing between the fully de-

[52] Martial and Statius, though they had many common friends, and must have been constantly coming across one another, never mention one another by name. They probably had nothing in common, and as they were rival candidates for popular support neither perhaps thought he could afford to praise the other. Indirectly they attacked one another. Martial no doubt was in Statius's mind when he talked of his enviers and detractors, and it seems more than probable that Statius was the gentleman we know of (quidam, IX. 97) who was bursting with envy at Martial's popularity. See Friedl. III. 348.

veloped literary epigram, the Sinn-gedicht, and the original monumental epigram or inscription. The former is a short poem occasioned by some single external object, thing, person, or incident, calculated to arrest attention and excite curiosity. This object corresponds in the case of the literary epigram to the monument in the other case, which arrests the attention of the passer-by and induces him to read the inscription. The literary epigram, therefore, consists of two parts, (1) the preface or description of the occasion of the epigram, rousing the curiosity to know what the poet has to say about it; and (2) the explanation or commentary of the poet, commonly called the point. This latter part will obviously admit of great variety and give great scope for pathos and wit. It must of course be worth hearing, or the reader will be disgusted at having had his curiosity aroused for nothing. The explanation, in fact, must be adequate to the curiosity aroused. "A Landlord imposed upon me; he charged me for dear wine, and gave me cheap," would be no epigram. The explanation is not worth the curiosity roused. But "a landlord at Ravenna (where good water was notoriously scarce) cheated me: I asked for negus and he gave me neat wine" is an epigram because such a mode of cheating is so unusual and *à priori* improbable. The length of the two parts will depend on the extent to which the poet desires to arouse the reader's curiosity and the amount of explanation necessary. But obviously in a long epigram the first part would as a rule be the longer, and the shorter the latter part as a rule can be made the better. In III. 58 Martial expends forty-four lines in praising the villa of Faustinus, but the object is to depreciate Bassus's villa against whom the epigram is directed. Similarly in VIII. 33 in couplet after couplet through twenty-two lines Martial describes the thin slender

phiala which Paullus had sent him, but it is only to give all the more force and point to the last four lines which accuse Paullus of trying to get credit as a generous patron at little or no expense to himself. x. 33 contains an elaborate description of a Formian villa. But the elaborateness of the description, charming as it is in itself, from the epigrammatist's point of view serves only to intensify the regret that the owner never enjoyed the charms of his villa, "Dominis parantur ista, serviunt vobis (sc. villicis)."

Some of Martial's epigrams belong to the class of epigrams proper or inscriptions and were evidently written to be affixed to tombs, pictures, busts, &c. In these the characteristics of the literary epigram are perhaps not so strongly marked, but even here, the same type is observed. The epigram is not merely an explanation of the monument, but contains, as it were, an explanation of that explanation, a motive for writing the epigram beyond the mere statement required by the monument.

Martial then, did not create the epigram. Many others, as Lessing says, had written epigrams before him, notably, Catullus, whom Martial with a modesty which a man of less originality could not have afforded, professedly regarded as his master and model. What he *did* do, was to differentiate the epigram and elaborate it. Adhering always to what he considered the true type, and always preserving the essential characteristics of this branch of poetry, he employed his vast resources of satire, wit, observation, fancy, and pathos to produce the greatest number of varieties that the type admits of. On this ground it is that he may fairly be called the first epigrammatist, though not the first epigram-writer. A full discussion of all the varieties of his epigrams as well as of the manners and customs that gave occasion to them, would lead us beyond the limits of a short introduction.

Those who wish for more information on the former head are referred to Lessing's essay, über das epigram; on the latter the best information is derived from a perusal of the epigrams themselves.

The metres used by Martial besides the hexameter and elegiac, are: *The metres used by Martial.*

(*a*) The hendecasyllabic. The scheme of this metre in Martial is always the same, viz.:

– – – ⏑ ⏑ – ⏑ – ⏑ –

(*b*) The choliambic or scazon, an iambic line with a spondee in the last place.

⏑ –	⏑ –	⏑ –	⏑ –	⏑ –	– ⏑
– –		– –			

Martial resolves the iambus into the tribrach, and the spondee into the dactyl, and anapaest, within the following limits. He admits a dactyl in (1) and (3), a tribrach in (2), (3), and (4), and an anapaest in (1). He prefers the penthemimeral caesura, which in resolved feet falls after the first syllable. In one epigram (I. 61) scazons alternate with iambic dimeters.

(*c*) The iambic proper, trimeter and dimeter. This metre admits of the same resolution of the spondee and iambus as the choliambic. In I. 49. 22 Martial has an anapaest in the third foot of a dimeter. In three epigrams he has trimeters alternating with dimeters, in two, trimeters only.

(*d*) Ionic a majore. Of this metre the only specimen is one epigram of two lines, III. 29,

Hās cūm gĕmĭ | nā cōmpĕdĕ | dēdĭcāt că | tēnā s.

Martial does not use his metres at random. There is a connexion between the sense and the metrical form of the epigrams, but here again a full discussion of the subject would lead us beyond our limits.

The principal books referred to in the notes, besides the ordinary authorities, are: Becker, Gallus, Eng. Transl.: Brandt, de Martialis poetae vita et scriptis, Berlin: Gaston Boissier, la religion Romaine, 2 vols., Hachette: Burn, Rome and the Campagna: Friedländer, Sittengeschichte Roms (vol. i., 1873, vol. ii., 1874, vol. iii., 1871). Recensio locorum in Martialis XIV epigrammaton libris corruptorum, Königsberg, 1878: Marquardt, Römische privatalterthümer, forming vol. v. of Becker and Marquardt's Handbuch der Römischen alterthümer, and quoted as Marquardt v. i. and ii.: Marquardt and Mommsen, Handbuch der Römischen alterthümer (a new edition of Becker and Marquardt's work): Mayor's Juvenal, new ed.: Teuffel, History of Roman literature, English Translation.

In choosing the epigrams for this edition, the Editor, while endeavouring to make the selection fairly representative, has made it his object to include all those epigrams which present any serious difficulty and especially those, a knowledge of which furnishes the key to others, in which similar difficulties occur. In consequence of this several of the better known, and most popular of the epigrams have been omitted. Many not printed in the text have been partially, or wholly explained in the notes.

M. VAL. MARTIALIS

LIBER SPECTACULORUM.

I.

Barbara pyramidum sileat miracula Memphis,
  Assyrius iactet nec Babylona labor;
Nec Triviae templo molles laudentur Iones,
  Dissimulet Delon cornibus ara frequens;
Aëre nec vacuo pendentia Mausolea
  Laudibus immodicis Cares in astra ferant.
Omnis Caesareo cedit labor Amphitheatro,
  Unum pro cunctis fama loquetur opus.

II.

Hic ubi sidereus propius videt astra colossus
  Et crescunt media pegmata celsa via,
Invidiosa feri radiabant atria regis
  Unaque iam tota stabat in urbe domus.

Hic ubi conspicui venerabilis Amphitheatri
Erigitur moles, stagna Neronis erant.
Hic ubi miramur velocia munera thermas,
Abstulerat miseris tecta superbus ager.
Claudia diffusas ubi porticus explicat umbras,
Ultima pars aulae deficientis erat.
Reddita Roma sibi est et sunt te praeside, Caesar,
Deliciae populi, quae fuerant domini.

IV.

Turba gravis paci placidaeque inimica quieti,
Quae semper miseras sollicitabat opes,
Tradita Gaetulis, nec cepit harena nocentes:
Et delator habet quod dabat exilium.

IV, b.

* * * * * *

Exulat Ausonia profugus delator ab urbe:
Haec licet impensis principis annumeres.

VI.

Belliger invictis quod Mars tibi servit in armis,
Non satis est, Caesar, servit et ipsa Venus.
* * * * * *

VI, b.

Prostratum vasta Nemees in valle leonem
Nobile et Herculeum fama canebat opus.
Prisca fides taceat: nam post tua munera, Caesar,
Hoc iam femineo * * * *

IX.

Praestitit exhibitus tota tibi, Caesar, harena
Quae non promisit praelia rhinoceros.
O quam terribilis exarsit pronus in iras!
Quantus erat taurus, cui pila taurus erat!

XI.

Praeceps sanguinea dum se rotat ursus harena,
Implicitam visco perdidit ille fugam.
Splendida iam tecto cessent venabula ferro,
Nec volet excussa lancea torta manu;
Deprendat vacuo venator in aëre praedam,
Si captare feras aucupis arte placet.

XVI, b.

Vexerat Europen fraterna per aequora taurus:
At nunc Alciden taurus in astra tulit.
Caesaris atque Iovis confer nunc, fama, iuvencos:
Par onus ut tulerint, altius iste tulit.

XX.

Cum peteret pars haec Myrinum, pars illa Triumphum,
  Promisit pariter Caesar utraque manu.
Non potuit melius litem finire iocosam.
  O dulce invicti principis ingenium!

XXIII.

Norica iam certo venabula dirigit ictu
  Fortis adhuc teneri dextera Carpophori:
Ille tulit geminos facili cervice iuvencos,
  Illi cessit atrox bubalus atque bison.
Hunc leo cum fugeret, praeceps in tela cucurrit:
  I nunc et lentas corripe, turba, moras.

XXIV.

Si quis ades longis serus spectator ab oris,
  Cui lux prima sacri muneris ista fuit,
Ne te decipiat ratibus navalis Enyo
  Et par unda fretis, hic modo terra fuit.
Non credis? specta, dum lassant aequora Martem.
  Parva mora est: dices "Hic modo pontus erat."

XXVI.

Lusit Nereïdum docilis chorus aequore toto
Et vario faciles ordine pinxit aquas.
Fuscina dente minax recto fuit, ancora curvo:
Credidimus remum credidimusque ratem,
Et gratum nautis sidus fulgere Laconum
Lataque perspicuo vela tumere sinu.
Quis tantas liquidis artes invenit in undis?
Aut docuit lusus hos Thetis aut didicit.

XXVIII.

Augusti labor hic fuerat committere classes
Et freta navali sollicitare tuba.
Caesaris haec nostri pars est quota? vidit in undis
Et Thetis ignotas et Galatea feras;
Vidit in aequoreo ferventes pulvere currus
Et domini Triton isse putavit equos:
Dumque parat saevis ratibus fera praelia Nereus,
Horruit in liquidis ire pedester aquis.
Quidquid et in Circo spectatur et Amphitheatro,
Dives Caesarea praestitit unda tibi.
Fucinus et pigri taceantur stagna Neronis:
Hanc norint unam saecula naumachiam.

XXIX.

Cum traheret Priscus, traheret certamina Verus
Esset et aequalis Mars utriusque diu,

Missio saepe viris magno clamore petita est;
Sed Caesar legi paruit ipse suae:—
Lex erat, ad digitum posita concurrere parma:
Quod licuit, lances donaque saepe dedit.
Inventus tamen est finis discriminis aequi:
Pugnavere pares, succubuere pares.
Misit utrique rudes et palmas Caesar utrique:
Hoc pretium virtus ingeniosa tulit.
Contigit hoc nullo nisi te sub principe, Caesar:
Cum duo pugnarent, victor uterque fuit.

M. VAL. MARTIALIS

EPIGRAMMATON

LIBER I.

Spero me secutum in libellis meis tale temperamentum, ut de illis queri non possit quisquis de se bene senserit, cum salva infimarum quoque personarum reverentia ludant; quae adeo antiquis auctoribus defuit, ut nominibus non tantum veris abusi sint, sed et magnis. Mihi fama vilius constet et probetur in me novissimum ingenium. Absit a iocorum nostrorum simplicitate malignus interpres nec epigrammata mea scribat. Improbe facit qui in alieno libro ingeniosus est. Lascivam verborum veritatem, id est epigrammaton linguam, excusarem, si meum esset exemplum: sic scribit Catullus, sic Marsus, sic Pedo, sic Gaetulicus, sic quicunque perlegitur. Si quis tamen tam ambitiose tristis est, ut apud illum in nulla pagina latine loqui fas sit, potest epistola vel potius titulo contentus esse. Epigrammata illis scribuntur, qui solent spectare Florales. Non intret Cato theatrum meum, aut si intraverit, spectet. Videor mihi meo iure facturus, si epistolam versibus clusero:

Nosses iocosae dulce cum sacrum Florae
Festosque lusus et licentiam volgi,
Cur in theatrum, Cato severe, venisti?
An ideo tantum veneras, ut exires?

II.

Qui tecum cupis esse meos ubicunque libellos
Et comites longae quaeris habere viae,
Hos eme, quos artat brevibus membrana tabellis:
Scrinia da magnis, me manus una capit.
Ne tamen ignores ubi sim venalis, et erres
Urbe vagus tota, me duce certus eris:
Libertum docti Lucensis quaere Secundum
Limina post Pacis Palladiumque forum.

III.

Argiletanas mavis habitare tabernas,
Cum tibi, parve liber, scrinia nostra vacent
Nescis, heu, nescis dominae fastidia Romae:
Crede mihi, nimium Martia turba sapit.
Maiores nusquam rhonchi, iuvenesque senesque
Et pueri nasum rhinocerotis habent.
Audieris cum grande sophos, dum basia iactas
Ibis ab excusso missus in astra sago.
Sed tu ne totiens domini patiare lituras
Neve notet lusus tristis harundo tuos,
Aetherias, lascive, cupis volitare per auras:
I, fuge; sed poteras tutior esse domi.

VI.

Aetherias aquila puerum portante per auras
Illaesum timidis unguibus haesit onus:
Nunc sua Caesareos exorat praeda leones
Tutus et ingenti ludit in ore lepus.
Quae maiora putas miracula? summus utrisque
Auctor adest: haec sunt Caesaris, illa Iovis.

XII.

Itur ad Herculeas gelidi qua Tiburis arces
Canaque sulphureis Albula fumat aquis,
Rura nemusque sacrum dilectaque iugera Musis
Signat vicina quartus ab urbe lapis.
Hic rudis aestivas praestabat porticus umbras,
Heu quam paene novum porticus ausa nefas!
Nam subito collapsa ruit, cum mole sub illa
Gestatus biiugis Regulus esset equis.
Nimirum timuit nostras Fortuna querellas,
Quae par tam magnae non erat invidiae.
Nunc et damna iuvant; sunt ipsa pericula tanti:
Stantia non poterant tecta probare deos.

XV.

O mihi post nullos, Iuli, memorande sodales,
Si quid longa fides canaque iura valent,

Bis iam paene tibi consul tricesimus instat,
Et numerat paucos vix tua vita dies.
Non bene distuleris videas quod posse negari,
Et solum hoc ducas, quod fuit, esse tuum.
Expectant curaeque catenatique labores,
Gaudia non remanent, sed fugitiva volant.
Haec utraque manu complexuque assere toto:
Saepe fluent imo sic quoque lapsa sinu.
Non est, crede mihi, sapientis dicere "Vivam:"
Sera nimis vita est crastina: vive hodie.

XVIII.

Quid te, Tucca, iuvat vetulo miscere Falerno
In Vaticanis condita musta cadis?
Quid tantum fecere boni tibi pessima vina?
Aut quid fecerunt optima vina mali?
De nobis facile est, scelus est iugulare Falernum
Et dare Campano toxica saeva cado.
Convivae meruere tui fortasse perire:
Amphora non meruit tam pretiosa mori.

XXI.

Cum peteret regem decepta satellite dextra,
Ingessit sacris se peritura focis.
Sed tam saeva pius miracula non tulit hostis
Et raptum flammis iussit abire virum.
Urere quam potuit contempto Mucius igni,
Hanc spectare manum Porsena non potuit.
Maior deceptae fama est et gloria dextrae:
Si non errasset, fecerat illa minus.

XXVI.

Sextiliane, bibis quantum subsellia quinque
Solus: aqua totiens ebrius esse potes;
Nec consessorum vicina nomismata tantum,
Aera sed a cuneis ulteriora bibis.
Non haec Pelignis agitur vindemia praelis
Uva nec in Tuscis nascitur ista iugis,
Testa sed antiqui felix siccatur Opimi,
Egerit et nigros Massica cella cados.
A copone tibi faex Laletana petatur,
Si plus quam deciens, Sextiliane, bibis.

XXXIX.

Si quis erit raros inter numerandus amicos,
Quales prisca fides famaque novit anus,
Si quis Cecropiae madidus Latiaeque Minervae
Artibus et vera simplicitate bonus,
Si quis erit recti custos, mirator honesti
Et nihil arcano qui roget ore deos,
Si quis erit magnae subnixus robore mentis:
Dispeream, si non hic Decianus erit.

XL.

Qui ducis voltus et non legis ista libenter,
Omnibus invideas, livide, nemo tibi.

XLI.

Urbanus tibi, Caecili videris.
Non es, crede mihi. Quid ergo? verna,
Hoc quod transtiberinus ambulator,
Qui pallentia sulphurata fractis
Permutat vitreis, quod otiosae
Vendit qui madidum cicer coronae,
Quod custos dominusque viperarum,
Quod viles pueri salariorum,
Quod fumantia qui tomacla raucus
Circumfert tepidis cocus popinis,
Quod non optimus Urbicus poeta,
Quod de Gadibus improbus magister.
Quare desine iam tibi videri
Quod soli tibi, Caecili, videris.
Qui Gabbam salibus tuis et ipsum
Posses vincere Tettium Caballum.
Non cuicunque datum est habere nasum:
Ludit qui stolida procacitate,
Non est Tettius ille, sed caballus.

XLIII.

Bis tibi triceni fuimus, Mancine, vocati
Et positum est nobis nil here praeter aprum,

Non quae de tardis servantur vitibus uvae
Dulcibus aut certant quae melimela favis,
Non pira quae longa pendent religata genesta
Aut imitata breves Punica grana rosas,
Rustica lactantes nec misit Sassina metas
Nec de Picenis venit oliva cadis:
Nudus aper, sed et hic minimus qualisque necari
A non armato pumilione potest,
Et nihil inde datum est; tantum spectavimus omnes.
Ponere aprum nobis sic et harena solet.
Ponatur tibi nullus aper post talia facta,
Sed tu ponaris cui Charidemus apro.

LII.

Commendo tibi, Quintiane, nostros —
Nostros dicere si tamen libellos
Possum, quos recitat tuus poeta —:
Si de servitio gravi queruntur,
Assertor venias satisque praestes,
Et, cum se dominum vocabit ille,
Dicas esse meos manuque missos.
Hoc si terque quaterque clamitaris,
Impones plagiario pudorem.

LIII.

Una est in nostris tua, Fidentine, libellis
Pagina, sed certa domini signata figura,

Quae tua traducit manifesto carmina furto.
Sic interpositus villo contaminat uncto
Urbica Lingonicus Tyrianthina bardocucullus,
Sic Arretinae violant crystallina testae,
Sic niger in ripis errat cum forte Caystri,
Inter Ledaeos ridetur corvus olores,
Sic ubi multisona fervet sacer Atthide lucus,
Improba Cecropias offendit pica querellas.
Indice non opus est nostris nec iudice libris,
Stat contra dicitque tibi tua pagina "Fur es."

LXI.

Verona docti syllabas amat vatis.
Marone felix Mantua est,
Censetur Apona Livio suo tellus
Stellaque nec Flacco minus,
Apollodoro plaudit imbrifer Nilus,
Nasone Peligni sonant,
Duosque Senecas unicumque Lucanum
Facunda loquitur Corduba,
Gaudent iocosae Canio suo Gades,
Emerita Deciano meo:
Te, Liciniane, gloriabitur nostra,
Nec me tacebit Bilbilis.

LXVI.

Erras meorum fur avare librorum,
Fieri poetam posse qui putas tanto,
Scriptura quanti constat et tomus vilis.

Non sex paratur aut decem sophos nummis:
Secreta quaere carmina et rudes curas
Quas novit unus scrinioque signatas
Custodit ipse virginis pater chartae,
Quae trita duro non inhorruit mento.
Mutare dominum non potest liber notus.
Sed pumicata fronte si quis est nondum
Nec umbilicis cultus atque membrana,
Mercare: tales habeo; nec sciet quisquam.
Aliena quisquis recitat et petit famam,
Non emere librum, sed silentium debet.

LXVII.

Liber homo es nimium, dicis mihi, Ceryle, semper.
In te qui dicit, Ceryle, liber homo est.

LXIX.

Coepit, Maxime, Pana qui solebat,
Nunc ostendere Canium Tarentos.

LXX.

Vade salutatum pro me, liber: ire iuberis
Ad Proculi nitidos, officiose, lares.

Quaeris iter, dicam: vicinum Castora canae
Transibis Vestae virgineamque domum;
Inde sacro veneranda petes Palatia clivo,
Plurima qua summi fulget imago ducis.
Nec te detineat miri radiata colossi
Quae Rhodium moles vincere gaudet opus.
Flecte vias hac qua madidi sunt tecta Lyaei
Et Cybeles picto stat Corybante torus.
Protinus a laeva clari tibi fronte Penates
Atriaque excelsae sunt adeunda domus.
Hanc pete, nec metuas fastus limenque superbum:
Nulla magis toto ianua poste patet,
Nec propior quam Phoebus amet doctaeque sorores.
Si dicet "Quare non tamen ipse venit?"
Sic licet excuses "Quia qualiacunque leguntur
Ista, salutator scribere non potuit."

LXXVI.

O mihi curarum pretium non vile mearum,
Flacce, Antenorei spes et alumne laris,
Pierios differ cantus citharamque sororum;
Aes dabit ex istis nulla puella tibi.
Quid petis a Phoebo? nummos habet arca Minervae;
Haec sapit, haec omnes fenerat una deos.
Quid possunt hederae Bacchi dare? Palladis arbor
Inclinat varias pondere nigra comas.
Praeter aquas Helicon et serta lyrasque dearum
Nil habet et magnum, sed perinane sophos.

Quid tibi cum Cirrha? quid cum Permesside nuda?
Romanum propius divitiusque forum est.
Illic aera sonant: at circum pulpita nostra
Et steriles cathedras basia sola crepant.

LXXXV.

Venderet excultos colles cum praeco facetus
Atque suburbani iugera pulchra soli,
"Errat" ait "si quis Mario putat esse necesse
Vendere: nil debet, fenerat immo magis."
"'Quae ratio est igitur?'" "Servos ibi perdidit omnes
Et pecus et fructus, non amat inde locum."
Quis faceret pretium nisi qui sua perdere vellet
Omnia? Sic Mario noxius haeret ager.

LXXXVIII.

Alcime, quem raptum domino crescentibus annis
Lavicana levi cespite velat humus,
Accipe non Pario nutantia pondera saxo,
Quae cineri vanus dat ruitura labor,
Sed faciles buxos et opacas palmitis umbras
Quaeque virent lacrimis roscida prata meis.
Accipe, care puer, nostri monimenta doloris:
Hic tibi perpetuo tempore vivet honor.
Cum mihi supremos Lachesis perneverit annos,
Non aliter cineres mando iacere meos.

XCIII.

Fabricio iunctus fido requiescit Aquinus,
Qui prior Elysias gaudet adisse domos.
Ara duplex primi testatur munera pili:
Plus tamen est, titulo quod breviore legis:
Iunctus uterque sacro laudatae foedere vitae,
Famaque quod raro novit, amicus erat.

XCIX.

Non plenum modo vicieus habebas,
Sed tam prodigus atque liberalis
Et tam lautus eras, Calene, ut omnes
Optarent tibi centiens amici.
Audit vota deus precesque nostras
Atque intra, puto, septimas Kalendas
Mortes hoc tibi quattuor dederunt.
At tu sic quasi non foret relictum,
Sed raptum tibi centiens, abisti
In tantam miser esuritionem,
Ut convivia sumptuosiora,
Toto quae semel apparas in anno,
Nigrae sordibus explices monetae,
Et septem veteres tui sodales
Constemus tibi plumbea selibra.
Quid dignum meritis precemur istis?
Optamus tibi miliens, Calene.
Hoc si contigerit, fame peribis.

CVIII.

Est tibi sitque precor multos crescatque per annos
Pulchra quidem, verum transtiberina domus:
At mea Vipsanas spectant cenacula laurus,
Factus in hac ego sum iam regione senex.
Migrandum est, ut mane domi te, Galle, salutem:
Es tanti, vel si longius illa foret.
Sed tibi non multum est, unum si praesto togatum:
Multum est, hunc unum si mihi, Galle, nego.
Ipse salutabo decima te saepius hora:
Mane tibi pro me dicet AVETO liber.

CIX.

Issa est passere nequior Catulli,
Issa est purior osculo columbae,
Issa est blandior omnibus puellis,
Issa est carior Indicis lapillis,
Issa est deliciae catella Publi.
Hanc tu, si queritur, loqui putabis;
Sentit tristitiamque gaudiumque.
Collo nixa cubat capitque somnos,
Ut suspiria nulla sentiantur;
Et desiderio coacta ventris
Gutta pallia non fefellit ulla,
Sed blando pede suscitat toroque
Deponi monet et rogat levari.
Castae tantus inest pudor catellae,
Ignorat Venerem; nec invenimus

Dignum tam tenera virum puella.
Hanc ne lux rapiat suprema totam,
Picta Publius exprimit tabella,
In qua tam similem videbis Issam,
Ut sit tam similis sibi nec ipsa.
Issam denique pone cum tabella:
Aut utramque putabis esse veram,
Aut utramque putabis esse pictam.

CXI.

Cum tibi sit sophiae par fama et cura laborum,
Ingenio pietas nec minor ipsa suo:
Ignorat meritis dare munera, qui tibi librum
Et qui miratur, Regule, tura dari.

CXVI.

Hoc nemus aeterno cinerum sacravit honori
Faenius et culti iugera pulchra soli.
Hoc tegitur cito rapta suis Antulla sepulcro,
Hoc erit Antullae mixtus uterque parens.
Si cupit hunc aliquis, moneo, ne speret agellum:
Perpetuo dominis serviet iste suis.

CXVII.

Occurris quoties, Luperce, nobis:
"Vis mittam puerum" subinde dicis,
"Cui tradas epigrammaton libellum,
Lectum quem tibi protinus remittam?"

Non est quod puerum, Luperce, vexes.
Longum est, si velit ad Pirum venire,
Et scalis habito tribus, sed altis.
Quod quaeris propius petas licebit.
Argi nempe soles subire letum:
Contra Caesaris est forum taberna
Scriptis postibus hinc et inde totis,
Omnes ut cito perlegas poetas.
Illinc me pete, nec roges Atrectum,—
Hoc nomen dominus gerit tabernae,—
De primo dabit alterove nido
Rasum pumice purpuraque cultum
Denaris tibi quinque Martialem.
"Tanti non es" ais? Sapis, Luperce.

M. VAL. MARTIALIS

EPIGRAMMATON

LIBER II.

Val. Martialis Deciano Suo Sal.

"QUID nobis" inquis "cum epistola? parumne tibi praestamus, si legimus epigrammata? quid hic porro dicturus es, quod non possis versibus dicere? Video quare tragoediae atque comoediae epistolam accipiant, quibus pro se loqui non licet: epigrammata curione non egent et contenta sunt sua lingua. In quacunque pagina visum est, epistolam faciunt. Noli ergo, si tibi videtur, rem facere ridiculam et in toga saltantem inducere personam. Denique videris, an te delectet contra retiarium ferula. Ego inter illos sedeo qui protinus reclamant." Puto me hercule, Deciane, verum dicis. Quid, si scias, cum qua et quam longa epistola negotium fueris habiturus? Itaque quod exigis fiat. Debebunt tibi si qui in hunc librum inciderint, quod ad primam paginam non lassi pervenient.

I.

Ter centena quidem poteras epigrammata ferre,
  Sed quis te ferret perlegeretque, liber?
At nunc succincti quae sint bona disce libelli.
  Hoc primum est, brevior quod mihi charta perit;
Deinde, quod haec una peragit librarius hora,
  Nec tantum nugis serviet ille meis;
Tertia res haec est, quod si cui forte legeris,
  Sis licet usque malus, non odiosus eris.
Te conviva leget mixto quincunce, sed ante
  Incipiat positus quam tepuisse calix.
Esse tibi tanta cautus brevitate videris?
  Hei mihi, quam multis sic quoque longus eris!

VI.

I nunc, edere me iube libellos
Lectis vix tibi paginis duabus
Spectas eschatocollion, Severe,
Et longas trahis oscitationes.
Haec sunt, quae relegente me solebas
Rapta excribere, sed Vitellianis.
Haec sunt, singula quae sinu ferebas
Per convivia cuncta, per theatra,
Haec sunt aut meliora si qua nescis.
Quid prodest mihi tam macer libellus,
Nullo crassior ut sit umbilico,
Si totus tibi triduo legatur?

Nunquam deliciae supiniores.
Lassus tam cito deficis viator,
Et cum currere debeas Bovillas,
Interiungere quaeris ad Camenas?
I nunc, edere me iube libellos.

XI.

Quod fronte Selium nubila vides, Rufe,
Quod ambulator porticum terit seram,
Lugubre quiddam quod tacet piger vultus,
Quod paene terram nasus indecens tangit,
Quod dextra pectus pulsat et comam vellit:
Non ille amici fata luget aut fratris,
Uterque natus vivit et precor vivat,
Salva est et uxor sarcinaeque servique,
Nihil colonus vilicusque decoxit.
Maeroris igitur causa quae? Domi cenat.

XIV.

Nil intemptatum Selius, nil linquit inausum,
Cenandum quotiens iam videt esse domi.
Currit ad Europen et te, Pauline, tuosque
Laudat Achilleos, sed sine fine, pedes.
Si nihil Europe fecit, tum Septa petuntur,
Si quid Philyrides praestet et Aesonides.
Hinc quoque deceptus Memphitica templa frequentat,
Assidet et cathedris, maesta iuvenca, tuis.

Inde petit centum pendentia tecta columnis,
Illinc Pompei dona nemusque duplex.
Nec Fortunati spernit nec balnea Fausti,
Nec Grylli tenebras Aeoliamque Lupi:
Nam ternis iterum thermis iterumque lavatur.
Omnia cum fecit, sed renuente deo,
Lotus ad Europes tepidae buxeta recurrit,
Si quis ibi serum carpat amicus iter.
Per te perque tuam, vector lascive, puellam,
Ad cenam Selium tu rogo, taure, voca.

XVI.

Zoilus aegrotat: faciunt hanc stragula febrem.
Si fuerit sanus, coccina quid facient?
Quid torus a Nilo, quid Sidone tinctus olenti?
Ostendit stultas quid nisi morbus opes?
Quid tibi cum medicis? dimitte Machaonas omnes.
Vis fieri sanus, stragula sume mea.

XIX.

Felicem fieri credis me, Zoile, cena:
Felicem cena, Zoile? deinde tua?
Debet Aricino conviva recumbere clivo,
Quem tua felicem, Zoile, cena facit.

XXIV.

"Si det iniqua tibi tristem fortuna reatum,
Squalidus haerebo pallidiorque reo:

Si iubeat patria damnatum excedere terra,
Per freta, per scopulos exulis ibo comes."
Dat tibi divitias. "Ecquid sunt ista duorum?"
Das partem? "Multum est." Candide, das aliquid?
Mecum eris ergo miser: quod si deus ore sereno
Annuerit, felix, Candide, solus eris.

XXIX.

Rufe, vides illum subsellia prima terentem,
Cuius et hinc lucet sardonychata manus
Quaeque Tyron totiens epotavere lacernae
Et toga non tactas vincere iussa nives.
Cuius olet toto pinguis coma Marcelliano
Et splendent volso brachia trita pilo;
Non hesterna sedet lunata lingula planta,
Coccina non laesum pingit aluta pedem,
Et numerosa linunt stellantem splenia frontem.
Ignoras quid sit? splenia tolle, leges.

XXX.

Mutua viginti sestertia forte rogabam,
Quae vel donanti non grave munus erat.
Quippe rogabatur felixque vetusque sodalis
Et cuius laxas arca flagellat opes.
Is mihi "Dives eris, si causas egeris" inquit.
Quod peto da, Gai: non peto consilium.

XXXII.

Lis mihi cum Balbo est, tu Balbum offendere non vis,
Pontice: cum Licino est, hic quoque magnus homo est.
Vexat saepe meum Patrobas confinis agellum,
Contra libertum Caesaris ire times.
Abnegat et retinet nostrum Laronia servum,
Respondes "Orba est, dives, anus, vidua."
Non bene, crede mihi, servo servitur amico:
Sit liber, dominus qui volet esse meus.

XXXVII.

Quidquid ponitur hinc et inde verris,
Mammas suminis imbricemque porci
Communemque duobus attagenam,
Mullum dimidium lupumque totum
Muraenaeque latus femurque pulli
Stillantemque alica sua palumbum.
Haec cum condita sunt madente mappa,
Traduntur puero domum ferenda.
Nos accumbimus otiosa turba.
Ullus si pudor est, repone cenam:
Cras te, Caeciliane, non vocavi.

XLI.

"Ride si sapis, o puella, ride"
Pelignus, puto, dixerat poeta,

Sed non dixerat omnibus puellis.
Verum ut dixerit omnibus puellis,
Non dixit tibi: tu puella non es,
Et tres sunt tibi, Maximina, dentes.
Sed plane piceique buxeique.
Quare si speculo mihique credis,
Debes non aliter timere risum,
Quam ventum Spanius manumque Priscus,
Quam cretata timet Fabulla nimbum.
Cerussata timet Sabella solem.
Vultus indue tu magis severos,
Quam coniunx Priami nurusque maior.
Mimos ridiculi Philistionis
Et convivia nequiora vita
Et quidquid lepida procacitate
Laxat perspicuo labella risu.
Te maestae decet assidere matri
Lugentive virum piumve fratrem,
Et tantum tragicis vacare Musis.
At tu iudicium secuta nostrum
Plora, si sapis, o puella, plora.

XLIII.

Κοινὰ *φίλων* haec sunt, haec sunt tua, Candide, κοινά,
Quae tu magnilocus nocte dieque sonas:
Te Lacedaemonio velat toga lota Galaeso
Vel quam seposito de grege Parma dedit,
At me quae passa est furias et cornua tauri.
Noluerit dici quam pila prima suam.

Misit Agenoreas Cadmi tibi terra lacernas:
Non vendes nummis coccina nostra tribus.
Tu Libycos Indis suspendis dentibus orbes:
Fulcitur testa fagina mensa mihi.
Immodici tibi flava tegunt chrysendeta mulli:
Concolor in nostra, cammare, lance rubes.
Grex tuus Iliaco poterat certare cinaedo,
At mihi succurrit pro Ganymede manus.
Ex opibus tantis veteri fidoque sodali
Das nihil et dicis, Candide, *κοινὰ φίλων*?

XLVI.

Florida per varios ut pingitur Hybla colores,
Cum breve Sicaniae ver populantur apes,
Sic tua suppositis collucent praela lacernis,
Sic micat innumeris arcula synthesibus,
Atque unam vestire tribum tua candida possunt,
Appula non uno quae grege terra tulit.
Tu spectas hiemem succincti lentus amici
Pro scelus! et lateris frigora trita tui.
Quantum erat, infelix, pannis fraudare duobus,—
Quid metuis?—non te, Naevole, sed tineas?

LVII.

Hic quem videtis gressibus vagis lentum,
Amethystinatus media qui secat Septa,
Quem non lacernis Publius meus vincit,
Non ipse Cordus alpha paenulatorum,

Quem grex togatus sequitur et capillatus
Recensque sella linteisque lorisque:
Oppigneravit modo modo ad Cladi mensam
Vix octo nummis anulum, unde cenaret.

LVIII.

Pexatus pulchre rides mea, Zoile, trita.
Sunt haec trita quidem, Zoile, sed mea sunt.

LIX.

Mica vocor: quid sim cernis, cenatio parva:
Ex me Caesareum prospicis ecce tholum.
Frange toros, pete vina, rosas cape, tingere nardo:
Ipse iubet mortis te meminisse deus.

LXIV.

Dum modo causidicum, dum te modo rhetora fingis
Et non decernis, Laure, quid esse velis,
Peleos et Priami transit et Nestoris aetas
Et fuerat serum iam tibi desinere.
Incipe, tres uno perierunt rhetores anno,
Si quid habes animi, si quid in arte vales.
Si schola damnatur, fora litibus omnia fervent,
Ipse potest fieri Marsua causidicus.
Eia age, rumpe moras: quo te sperabimus usque?
Dum quid sis dubitas, iam potes esse nihil.

LXVI.

Unus de toto peccaverat orbe comarum
Anulus, incerta non bene fixus acu.

Hoc facinus Lalage, speculo quod viderat, ulta est
Et cecidit saevis icta Plecusa comis.
Desine iam, Lalage, tristes ornare capillos,
Tangat et insanum nulla puella caput.
Hoc salamandra notet vel saeva novacula nudet,
Ut digna speculo fiat imago tuo.

LXVIII.

Quod te nomine iam tuo saluto,
Quem regem et dominum prius vocabam,
Ne me dixeris esse contumacem:
Totis pilea sarcinis redemi.
Reges et dominos habere debet
Qui se non habet, atque concupiscit
Quod reges dominique concupiscunt.
Servum si potes, Ole, non habere,
Et regem potes, Ole, non habere.

LXXIV.

Cinctum togatis post et ante Saufeium
Quanta reduci Regulus solet turba,
Ad alta tonsum templa cum reum misit,
Materne, cernis? invidere nolito.
Comitatus iste sit precor tuus nunquam.
Hos illi amicos et greges togatorum
Fuficulenus praestat et Faventinus.

LXXV.

Verbera securi solitus leo ferre magistri
Insertamque pati blandus in ora manum

Dedidicit pacem subito feritate reversa,
Quanta nec in Libycis debuit esse iugis.
Nam duo de tenera puerilia corpora turba,
Sanguineam rastris quae renovabat humum,
Saevus et infelix furiali dente peremit:
Martia non vidit maius harena nefas.
Exclamare libet: "crudelis, perfide, praedo,
A nostra pueris parcere disce lupa!"

LXXVII.

Cosconi, qui longa putas epigrammata nostra,
Utilis ungendis axibus esse potes.
Hac tu credideris longum ratione colosson
Et puerum Bruti dixeris esse brevem.
Disce quod ignoras: Marsi doctique Pedonis
Saepe duplex unum pagina tractat opus.
Non sunt longa quibus nihil est quod demere possis,
Sed tu, Cosconi, disticha longa facis.

LXXXV.

Vimine clusa levi niveae custodia coctae,
Hoc tibi Saturni tempore munus erit.
Dona quod aestatis misi tibi mense Decembri,
Si quereris, rasam tu mihi mitte togam.

LXXXVI.

Quod nec carmine glorior supino
Nec retro lego Sotaden cinaedum,
Nusquam Graecula quod recantat echo
Nec dictat mihi luculentus Attis

Mollem debilitate galliambon:
Non sum, Classice, tam malus poeta.
Quid, si per graciles vias petauri
Invitum iubeas subire Ladan?
Turpe est difficiles habere nugas
Et stultus labor est ineptiarum.
Scribat carmina circulis Palaemon,
Me raris iuvat auribus placere.

XC.

Quintiliane, vagae moderator summe iuventae,
Gloria Romanae, Quintiliane, togae,
Vivere quod propero pauper nec inutilis annis,
Da veniam: properat vivere nemo satis.
Differat hoc patrios optat qui vincere census
Atriaque immodicis artat imaginibus.
Me focus et nigros non indignantia fumos
Tecta iuvant et fons vivus et herba rudis.
Sit mihi verna satur, sit non doctissima coniunx,
Sit nox cum somno, sit sine lite dies.

XCI.

Rerum certa salus, terrarum gloria, Caesar,
Sospite quo magnos credimus esse deos,
Si festinatis totiens tibi lecta libellis
Detinuere oculos carmina nostra tuos,
Quod fortuna vetat fieri, permitte videri,
Natorum genitor credar ut esse trium.
Haec, si displicui, fuerint solatia nobis;
Haec fuerint nobis praemia, si placui.

XCII.

Natorum mihi ius trium roganti
Musarum pretium dedit mearum
Solus qui poterat. Valebis, uxor.
Non debet domini perire munus.

M. VAL. MARTIALIS

EPIGRAMMATON

LIBER III.

I.

Hoc tibi quidquid id est longinquis mittit ob oris
Gallia Romanae nomine dicta togae.
Hunc legis et laudas librum fortasse priorem:
Illa vel haec mea sunt, quae meliora putas.
Plus sane placeat domina qui natus in urbe est:
Debet enim Gallum vincere verna liber.

II.

Cuius vis fieri, libelle, munus?
Festina tibi vindicem parare,
Ne nigram cito raptus in culinam
Cordylas madida tegas papyro
Vel turis piperisve sis cucullus.
Faustini fugis in sinum? sapisti.
Cedro nunc licet ambules perunctus
Et frontis gemino decens honore
Pictis luxurieris umbilicis,
Et te purpura delicata velet
Et cocco rubeat superbus index.
Illo vindice nec Probum timeto.

V.

Vis commendari sine me cursurus in urbem,
Parve liber, multis, an satis unus erit?
Unus erit, mihi crede, satis, cui non eris hospes,
Iulius, assiduum nomen in ore meo.
Protinus hunc primae quaeres in limine Tectae:
Quos tenuit Daphnis, nunc tenet ille, lares.
Est illi coniunx, quae te manibusque sinuque
Excipiet, tu vel pulverulentus eas.
Hos tu seu pariter sive hanc illumve priorem
Videris, hoc dices "Marcus avere iubet,"
Et satis est: alios commendet epistola: peccat
Qui commendandum se putat esse suis.

VI.

Lux tibi post Idus numeratur tertia Maias,
Marcelline, tuis bis celebranda sacris.
Imputat aetherios ortus haec prima parenti,
Libat florentes haec tibi prima genas.
Magna licet dederit iucundae munera vitae,
Plus nunquam patri praestitit ille dies.

VII.

Centum miselli iam valete quadrantes,
Anteambulonis congiarium lassi,
Quos dividebat balneator elixus.
Quid cogitatis, o fames amicorum?
Regis superbi sportulae recesserunt.
Nihil stropharum est: iam salarium dandum est.

X.

Constituit, Philomuse, pater tibi milia bina
Menstrua perque omnes praestitit illa dies,
Luxuriam premeret cum crastina semper egestas
Et vitiis essent danda diurna tuis.
Idem te moriens heredem ex asse reliquit:
Exheredavit te, Philomuse, pater.

XVI.

Das gladiatores, sutorum regule, cerdo,
Quodque tibi tribuit subula, sica rapit.
Ebrius es: neque enim faceres hoc sobrius unquam,
Ut velles corio ludere, cerdo, tuo.
Lusisti corio: sed te, mihi crede, memento
Nunc in pellicula, cerdo, tenere tua.

XIX.

Proxima centenis ostenditur ursa columnis,
Exornant fictae qua platanona ferae.
Huius dum patulos alludens temptat hiatus
Pulcher Hylas, teneram mersit in ora manum.
Vipera sed caeco scelerata latebat in aere
Vivebatque anima deteriore fera.
Non sensit puer esse dolos, nisi dente recepto,
Dum perit: o facinus, falsa quod ursa fuit!

XX.

Dic, Musa, quid agat Canius meus Rufus:
Utrumne chartis tradit ille victuris

Legenda temporum acta Claudianorum?
An quae Neroni falsus astruit scriptor?
An aemulatur improbi iocos Phaedri?
Lascivus elegis an severus herois?
An in cothurnis horridus Sophocleis?
An otiosus in schola poetarum
Lepore tinctos Attico sales narrat?
Hinc si recessit, porticum terit templi
An spatia carpit lentus Argonautarum?
An delicatae sole rursus Europae
Inter tepentes post meridiem buxos
Sedet ambulatve liber acribus curis?
Titine thermis an lavatur Agrippae
An impudici balneo Tigillini?
An rure Tulli fruitur atque Lucani?
An Polionis dulce currit ad quartum?
An aestuantes iam profectus ad Baias
Piger Lucrino nauculatur in stagno?
"Vis scire quid agat Cauius tuus? Ridet."

XXI.

Proscriptum famulus servavit fronte notata.
Non fuit haec domini vita, sed invidia.

XXII.

Dederas, Apici, bis trecentiens ventri,
Et adhuc supererat centiens tibi laxum.
Hoc tu gravatus ut famem et sitim ferre
Summa venenum potione perduxti.
Nil est, Apici, tibi gulosius factum.

XXX.

Sportula nulla datur; gratis conviva recumbis:
Dic mihi, quid Romae, Gargiliane, facis?
Unde tibi togula est et fuscae pensio cellae?
Unde datur quadrans? unde vir es Chiones?
Cum ratione licet dicas te vivere summa,
Quod vivis, nulla cum ratione facis.

XXXI.

Sunt tibi, confiteor, diffusi iugera campi
Urbanique tenent praedia multa lares,
Et servit dominae numerosus debitor arcae
Sustentatque tuas aurea massa dapes.
Fastidire tamen noli, Rufine, minores:
Plus habuit Didymus, plus Philomelus habet.

XXXVI.

Quod novus et nuper factus tibi praestat amicus,
Hoc praestare iubes me, Fabiane, tibi:
Horridus ut primo te semper mane salutem
Per mediumque trahat me tua sella lutum,
Lassus ut in thermas decima vel serius hora
Te sequar Agrippae, cum laver ipse Titi.
Hoc per triginta merui, Fabiane, Decembres,
Ut sim tiro tuae semper amicitiae?
Hoc merui, Fabiane, toga tritaque meaque,
Ut nondum credas me meruisse rudem?

XXXVIII.

Quae te causa trahit vel quae fiducia Romam,
Sexte? quid aut speras aut petis inde? refer.
"Causas" inquis "agam Cicerone disertior ipso
Atque erit in triplici par mihi nemo foro."
Egit Atestinus causas et Civis; (utrumque
Noras;) sed neutri pensio tota fuit.
"Si nihil hinc veniet, pangentur carmina nobis:
Audieris, dices esse Maronis opus."
Insanis: omnes gelidis quicunque lacernis
Sunt ibi, Nasones Vergiliosque vides.
"Atria magna colam." Vix tres aut quattuor ista
Res aluit, pallet cetera turba fame.
"Quid faciam? suade: nam certum est vivere Romae."
Si bonus es, casu vivere, Sexte, potes.

XLVII.

Capena grandi porta qua pluit gutta
Phrygiumque Matris Almo qua lavat ferrum,
Horatiorum qua viret sacer campus
Et qua pusilli fervet Herculis fanum,
Faustine, plena Bassus ibat in reda,
Omnes beati copias trahens ruris.
Illic videres frutice nobili caules
Et utrumque porrum sessilesque lactucas
Pigroque ventri non inutiles betas.
Illic coronam pinguibus gravem turdis
Leporemque laesum Gallici canis dente

Nondumque victa lacteum faba porcum.
Nec feriatus ibat ante carrucam,
Sed tuta feno cursor ova portabat.
Urbem petebat Bassus? immo rus ibat.

L.

Haec tibi, non alia, est ad cenam causa vocandi,
Versiculos recites ut, Ligurine, tuos.
Deposui soleas, affertur protinus ingens
Inter lactucas oxygarumque liber.
Alter porrigitur, dum fercula prima morantur:
Tertius est, neque adhuc mensa secunda venit.
Et quartum recitas et quintum denique broma.
Putidus est, totiens si mihi ponis aprum.
Quod si non scombris scelerata poemata donas,
Cenabis solus iam, Ligurine, domi.

LII.

Empta domus fuerat tibi, Tongiliane, ducenis
Abstulit hanc nimium casus in urbe frequens.
Collatum est deciens. Rogo, non potes ipse videri
Incendisse tuam, Tongiliane, domum?

LV.

Quod quacunque venis, Cosmum migrare putamus
Et fluere excusso cinnama fusa vitro,
Nolo peregrinis placeas tibi, Gellia, nugis.
Scis, puto, posse meum sic bene olere canem.

LVI.

Sit cisterna mihi, quam vinea, malo Ravennae,
Cum possim multo vendere pluris aquam.

LVII.

Callidus imposuit nuper mihi copo Ravennae:
Cum peterem mixtum, vendidit ille merum.

LVIII.

Baiana nostri villa, Basse, Faustini
Non otiosis ordinata myrtetis
Viduaque platano tonsilique buxeto
Ingrata lati spatia detinet campi,
Sed rure vero barbaroque laetatur.
Hic farta premitur angulo Ceres omni
Et multa fragrat testa senibus auctumnis.
Hic post Novembres imminente iam bruma
Seras putator horridus refert uvas:
Truces in alta valle mugiunt tauri
Vitulusque inermi fronte prurit in pugnam.
Vagatur omnis turba sordidae chortis,
Argutus anser gemmeique pavones
Nomenque debet quae rubentibus pinnis
Et picta perdix Numidicaeque guttatae
Et impiorum phasiana Colchorum;
Rhodias superbi feminas premunt galli
Sonantque turres plausibus columbarum;
Gemit hinc palumbus, inde cereus turtur,
Avidi secuntur vilicae sinum porci
Matremque plenam mollis agnus expectat.
Cingunt serenum lactei focum vernae
Et larga festos lucet ad lares silva.
Non segnis albo pallet otio copo,

Nec perdit oleum lubricus palaestrita,
Sed tendit avidis rete subdolum turdis
Tremulave captum linea trahit piscem,
Aut impeditam cassibus refert damnam.
Exercet hilares facilis hortus urbanos
Et paedagogo non iubente lascivi
Parere gaudent vilico capillati,
Et delicatus opere fruitur eunuchus.
Nec venit inanis rusticus salutator:
Fert ille ceris cana cum suis mella
Metamque lactis Sassinate de silva;
Somniculosos ille porrigit glires,
Hic vagientem matris hispidae fetum,
Alius coactos non amare capones.
Et dona matrum vimine offerunt texto
Grandes proborum virgines colonorum.
Facto vocatur laetus opere vicinus;
Nec avara servat crastinas dapes mensa,
Vescuntur omnes ebrioque non novit
Satur minister invidere convivae.
At tu sub urbe possides famem mundam
Et turre ab alta prospicis meras laurus,
Furem Priapo non timente securus;
Et vinitorem farre pascis urbano
Pictamque portas otiosus ad villam
Olus, ova, pullos, poma, caseum, mustum.
Rus hoc vocari debet, an domus longe?

LX.

Cum vocer ad cenam non iam venalis ut ante,
Cur mihi non eadem, quae tibi, cena datur?

Ostrea tu sumis stagno saturata Lucrino,
Sugitur inciso mitulus ore mihi.
Sunt tibi boleti, fungos ego sumo suillos:
Res tibi cum rhombo est, at mihi cum sparulo.
Aureus immodicis turtur te clunibus implet,
Ponitur in cavea mortua pica mihi.
Cur sine te ceno, cum tecum, Pontice, cenem?
Sportula quod non est, prosit: edamus idem.

LXIII.

Cotile, bellus homo es: dicunt hoc, Cotile, multi.
Audio: sed quid sit, dic mihi, bellus homo?
"Bellus homo est, flexos qui digerit ordine crines,
Balsama qui semper, cinnama semper olet;
Cantica qui Nili, qui Gaditana susurrat,
Qui movet in varios brachia volsa modos;
Inter femineas tota qui luce cathedras
Desidet atque aliqua semper in aure sonat,
Qui legit hinc illinc missas scribitque tabellas,
Pallia vicini qui refugit cubiti;
Qui scit, quam quis amet, qui per convivia currit,
Hirpini veteres qui bene novit avos."
Quid narras? hoc est, hoc est homo, Cotile, bellus?
Res pertricosa est, Cotile, bellus homo.

LXVII.

Cessatis, pueri, nihilque nostis,
Vaterno Rasinaque pigriores,

Quorum per vada tarda navigantes
Lentos tingitis ad celeuma remos.
Iam prono Phaethonte sudat Aethon
Exarsitque dies, et hora lassos
Interiungit equos meridiana.
At vos tam placidas vagi per undas
Tuta luditis otium carina.
Non nautas puto vos, sed Argonautas.

XCIX.

Irasci nostro non debes, cerdo, libello.
Ars tua, non vita est carmine laesa meo.
Non nocuos permitte sales. Cur ludere nobis
Non liceat, licuit si iugulare tibi?

M. VAL. MARTIALIS

EPIGRAMMATON

LIBER IV.

I.

Caesaris alma dies et luce sacratior illa,
Conscia Dictaeum qua tulit Ida Iovem,
Longa, precor, Pylioque veni numerosior aevo
Semper et hoc voltu vel meliore nite.
Hic colat Albano Tritonida multus in auro
Perque manus tantas plurima quercus eat;
Hic colat ingenti redeuntia saecula lustro
Et quae Romuleus sacra Tarentos habet.
Magna quidem, Superi, petimus, sed debita terris:
Pro tanto quae sunt improba vota deo?

II.

Spectabat modo solus inter omnes
Nigris munus Horatius lacernis,
Cum plebs et minor ordo maximusque
Sancto cum duce candidus sederet.
Toto nix cecidit repente caelo:
Albis spectat Horatius lacernis.

III.

Aspice quam densum tacitarum vellus aquarum
Defluat in voltus Caesaris inque sinus.
Indulget tamen ille Iovi, nec vertice moto
Concretas pigro frigore ridet aquas,
Sidus Hyperborei solitus lassare Bootae
Et madidis Helicen dissimulare comis.
Quis siccis lascivit aquis et ab aethere ludit?
Suspicor has pueri Caesaris esse nives.

VIII.

Prima salutantes atque altera conterit hora,
Exercet raucos tertia causidicos:
In quintam varios extendit Roma labores,
Sexta quies lassis, septima finis erit:
Sufficit in nonam nitidis octava palaestris,
Imperat extructos frangere nona toros:
Hora libellorum decima est, Eupheme, meorum,
Temperat ambrosias cum tua cura dapes,
Et bonus aetherio laxatur nectare Caesar
Ingentique tenet pocula parca manu.
Tunc admitte iocos: gressu timet ire licenti
Ad matutinum nostra Thalia Iovem.

X.

Dum novus est rasa nec adhuc mihi fronte libellus,
Pagina dum tangi non bene sicca timet,

I puer et caro perfer leve munus amico,
Qui meruit nugas primus habere meas.
Curre, sed instructus: comitetur Punica librum
Spongia: muneribus convenit illa meis.
Non possunt nostros multae, Faustine, liturae
Emendare iocos: una litura potest.

XI.

Dum nimium vano tumefactus nomine gaudes
Et Saturninum te pudet esse, miser,
Impia Parrhasia movisti bella sub ursa,
Qualia qui Phariae coniugis arma tulit.
Excideratne adeo fatum tibi nominis huius,
Obruit Actiaci quod gravis ira freti?
An tibi promisit Rhenus quod non dedit illi
Nilus, et Arctois plus licuisset aquis?
Ille etiam nostris Antonius occidit armis,
Qui tibi collatus, perfide, Caesar erat.

XIII.

Claudia, Rufe, meo nubit Peregrina Pudenti:
Macte esto taedis, o Hymenaee, tuis.
Tam bene rara suo miscentur cinnama nardo,
Massica Theseis tam bene vina favis;
Nec melius teneris iunguntur vitibus ulmi,
Nec plus lotos aquas, litora myrtus amat.
Candida perpetuo reside, Concordia, lecto,
Tamque pari semper sit Venus aequa iugo.
Diligat illa senem quondam, sed et ipsa marito
Tum quoque cum fuerit, non videatur anus.

XIV.

Sili, Castalidum decus sororum,
Qui periuria barbari furoris
Ingenti premis ore perfidosque
Astus Hannibalis levesque Poenos
Magnis cedere cogis Africanis:
Paulum seposita severitate,
Dum blanda vagus alea December
Incertis sonat hinc et hinc fritillis
Et ludit tropa nequiore talo,
Nostris otia commoda Camenis,
Nec torva lege fronte, sed remissa
Lascivis madidos iocis libellos.
Sic forsan tener ausus est Catullus
Magno mittere passerem Maroni.

XV.

Mille tibi nummos hesterna luce roganti
In sex aut septem, Caeciliane, dies,
"Non habeo" dixi: sed tu causatus amici
Adventum lancem paucaque vasa rogas.
Stultus es? an stultum me credis, amice? negavi
Mille tibi nummos, milia quinque dabo?

XVIII.

Qua vicina pluit Vipsanis porta columnis
Et madet assiduo lubricus imbre lapis,
In iugulum pueri, qui roscida tecta subibat,
Decidit hiberno praegravis unda gelu:

Cumque peregisset miseri crudelia fata,
Tabuit in calido vulnere mucro tener.
Quid non saeva sibi voluit Fortuna licere?
Aut ubi non mors est, si iugulatis aquae?

XIX.

Hanc tibi Sequanicae pinguem textricis alumnam,
Quae Lacedaemonium barbara nomen habet,
Sordida, sed gelido non aspernanda Decembri
Dona, peregrinam mittimus endromidam:—
Seu lentum ceroma teris tepidumve trigona,
Sive harpasta manu pulverulenta rapis;
Plumea seu laxi partiris pondera follis,
Sive levem cursu vincere quaeris Athan:—
Ne madidos intret penetrabile frigus in artus,
Neve gravis subita te premat Iris aqua:
Ridebis ventos hoc munere tectus et imbres:
Nec sic in Tyria sindone cultus eris.

XXV.

Aemula Baianis Altini litora villis
Et Phaethontei conscia silva rogi,
Quaeque Antenoreo Dryadum pulcherrima Fauno
Nupsit ad Euganeos Sola puella lacus,
Et tu Ledaeo felix Aquileia Timavo,
Hic ubi septenas Cyllarus haurit aquas:
Vos eritis nostrae requies portusque senectae,
Si iuris fuerint otia nostra sui.

XXVIII.

Donasti tenero, Chloe, Luperco
Hispanas Tyriasque coccinasque,
Et lotam tepido togam Galaeso,
Indos sardonychas, Scythas zmaragdos,
Et centum dominos novae monetae,
Et quidquid petit usque et usque donas.
Vae glabraria, vae tibi misella:
Nudam te statuet tuus Lupercus.

XXX.

Baiano procul a lacu recede,
Piscator; fuge, ne nocens recedas.
Sacris piscibus hae natantur undae,
Qui norunt dominum manumque lambunt
Illam, qua nihil est in orbe maius.
Quid, quod nomen habent et ad magistri
Vocem quisque sui venit citatus?
Hoc quondam Libys impius profundo,
Dum praedam calamo trementе ducit,
Raptis luminibus repente caecus
Captum non potuit videre piscem,
Et nunc sacrilegos perosus hamos
Baianos sedet ad lacus rogator.
At tu, dum potes, innocens recede
Iactis simplicibus cibis in undas,
Et pisces venerare delicatos.

XXXVII.

"Centum Coranus et ducenta Mancinus,
Trecenta debet Titius, hoc bis Albinus,
Deciens Sabinus alterumque Serranus;
Ex insulis fundisque triciens soldum,
Ex pecore redeunt ter ducena Parmensi:"
Totis diebus, Afer, hoc mihi narras
Et teneo melius ista, quam meum nomen.
Numeres oportet aliquid, ut pati possim:
Cotidianam refice nauseam nummis.
Audire gratis, Afer, ista non possum.

XXXIX.

Argenti genus omne comparasti,
Et solus veteres Myronos artes,
Solus Praxitelus manum Scopaeque,
Solus Phidiaci toreuma caeli,
Solus Mentoreos habes labores.
Nec desunt tibi vera Gratiana,
Nec quae Callaico linuntur auro,
Nec mensis anaglypta de paternis.
Argentum tamen inter omne miror,
Quare non habeas, Charine, purum.

XL.

Atria Pisonum stabant cum stemmate toto
Et docti Senecae ter numeranda domus;
Praetulimus tantis solum te, Postume, regnis:
Pauper eras et eques, sed mihi consul eras.

Tecum ter denas numeravi, Postume, brumas:
Communis nobis lectus et unus erat.
Iam donare potes, iam perdere plenus honorum,
Largus opum: expecto, Postume, quid facias.
Nil facis, et serum est alium mihi quaerere regem.
Hoc, Fortuna, placet? Postumus imposuit.

XLIV.

Hic est pampineis viridis modo Vesvius umbris,
Presserat hic madidos nobilis uva lacus.
Haec iuga, quam Nysae colles plus Bacchus amavit,
Hoc nuper Satyri monte dedere choros.
Haec Veneris sedes, Lacedaemone gratior illi,
Hic locus Herculeo numine clarus erat.
Cuncta iacent flammis et tristi mersa favilla:
Nec superi vellent hoc licuisse sibi.

XLVI.

Saturnalia divitem Sabellum
Fecerunt: merito tumet Sabellus,
Nec quenquam putat esse praedicatque
Inter causidicos beatiorem.
Hos fastus animosque dat Sabello
Farris semodius fabaeque fresae,
Et turis piperisque tres selibrae,
Et Lucanica ventre cum Falisco,
Et nigri Syra defruti lagona,
Et ficus Libyca gelata testa
Cum bulbis cochleisque caseoque.
Piceno quoque venit a cliente

Parcae cistula non capax olivae,
Et crasso figuli polita caelo
Septenaria synthesis Sagunti,
Hispanae luteum rotae toreuma
Et lato variata mappa clavo.
Saturnalia fructuosiora
Annis non habuit decem Sabellus.

LIV.

O cui Tarpeias licuit contingere quercus
Et meritas prima cingere fronde comas,
Si sapis, utaris totis, Colline, diebus
Extremumque tibi semper adesse putes.
Lanificas nulli tres exorare puellas
Contigit: observant quem statuere diem.
Divitior Crispo, Thrasea constantior ipso
Lautior et nitido sis Meliore licet:
Nil adicit penso Lachesis fusosque sororum
Explicat et semper de tribus una secat.

LV.

Luci, gloria temporum tuorum,
Qui Gaium veterem Tagumque nostrum
Arpis cedere non sinis disertis:
Argivas generatus inter urbes
Thebas carmine cantet et Mycenas,
Aut claram Rhodon aut libidinosae
Ledaeas Lacedaemonos palaestras.
Nos Celtis genitos et ex Hiberis

Nostrae nomina duriora terrae
Grato non pudeat referre versu :
Saevo Bilbilin optimam metallo,
Quae vincit Chalybasque Noricosque
Et ferro Plateam suo sonantem,
Quam fluctu tenui, sed inquieto
Armorum Salo temperator ambit :
Tutelamque chorosque Rixamarum,
Et convivia festa Carduarum,
Et textis Peterum rosis rubentem,
Atque antiqua patrum theatra Rigas,
Et certos iaculo levi Silaos,
Turgontique lacus Perusiaeque,
Et parvae vada pura Vetonissae,
Et sanctum Buradonis ilicetum,
Per quod vel piger ambulat viator ;
Et quae fortibus excolit iuvencis
Curvae Manlius arva Vativescae.
Haec tam rustica, delicate lector,
Rides nomina ? rideas licebit.
Haec tam rustica malo, quam Butuntos.

LVII.

Dum nos blanda tenent lascivi stagna Lucrini
Et quae pumiceis fontibus antra calent,
Tu colis Argei regnum, Faustine, coloni,
Quo te bis decimus ducit ab urbe lapis.
Horrida sed fervent Nemeaei pectora monstri,
Nec satis est, Baias igne calere suo.

Ergo sacri fontes et litora grata valete,
Nympharum pariter Nereïdumque domus.
Herculeos colles gelida vos vincite bruma,
Nunc Tiburtinis cedite frigoribus.

LIX.

Flentibus Heliadum ramis dum vipera repit,
Fluxit in obstantem sucina gutta feram.
Quae dum miratur pingui se rore teneri,
Concreto riguit vincta repente gelu.
Ne tibi regali placeas, Cleopatra, sepulcro,
Vipera si tumulo nobiliore iacet.

LX.

Ardea solstitio Castranaque rura petantur
Quique Cleonaeo sidere fervet ager,
Cum Tiburtinas damnet Curiatius auras
Inter laudatas ad Styga missus aquas.
Nullo fata loco possis excludere: cum mors
Venerit, in medio Tibure Sardinia est.

LXI.

Donasse amicum tibi ducenta, Mancine,
Nuper superbo laetus ore iactasti.
Quartus dies est, in schola poetarum
Dum fabulamur, milibus decem dixti
Emptas lacernas munus esse Pompullae,
Sardonycha verum lychnidemque ceriten
Duasque similes fluctibus maris gemmas
Dedisse Bassam Caeliamque iurasti.

Here de theatro, Polione cantante,
Cum subito abires, dum fugis, loquebaris,
Hereditatis tibi trecenta venisse,
Et mane centum, post meridiem centum.
Quid tibi sodales fecimus mali tantum?
Miserere iam crudelis et sile tandem.
Aut, si tacere lingua non potest ista,
Aliquando narra, quod velimus audire.

LXIV.

Iuli iugera pauca Martialis
Hortis Hesperidum beatiora
Longo Ianiculi iugo recumbunt:
Lati collibus imminent recessus
Et planus modico tumore vertex
Caelo perfruitur sereniore,
Et curvas nebula tegente valles
Solus luce nitet peculiari:
Puris leniter admoventur astris
Celsae culmina delicata villae.
Hinc septem dominos videre montes
Et totam licet aestimare Romam,
Albanos quoque Tusculosque colles
Et quodcunque iacet sub urbe frigus,
Fidenas veteres brevesque Rubras,
Et quod virgineo cruore gaudet
Annae pomiferum nemus Perennae.
Illinc Flaminiae Salariaeque

Gestator patet essedo tacente,
Ne blando rota sit molesta somno,
Quem nec rumpere nauticum celeuma,
Nec clamor valet helciariorum,
Cum sit tam prope Mulvius, sacrumque
Lapsae per Tiberim volent carinae.
Hoc rus, seu potius domus vocanda est,
Commendat dominus: tuam putabis;
Tam non invida tamque liberalis,
Tam comi patet hospitalitate.
Credas Alcinoi pios Penates.
Aut facti modo divitis Molorchi.
Vos nunc omnia parva qui putatis,
Centeno gelidum ligone Tibur
Vel Praeneste domate pendulamque
Uni dedite Setiam colono:
Dum me iudice praeferantur istis
Iuli iugera pauca Martialis.

LXXIII.

Cum gravis extremas Vestinus duceret horas
Et iam per Stygias esset iturus aquas,
Ultima volventes oravit pensa sorores,
Ut traherent parva stamina pulla mora.
Iam sibi defunctus caris dum vivit amicis,
Moverunt tetricas tam pia vota deas.
Tunc largas partitus opes a luce recessit
Seque mori post hoc credidit ille senem.

LXXIV.

Aspicis, imbelles temptent quam fortia dammae
Praelia? tam timidis quanta sit ira feris?
In mortem parvis concurrere frontibus ardent.
Vis, Caesar, dammis parcere? mitte canes.

LXXV.

O felix animo, felix, Nigrina, marito
Atque inter Latias gloria prima nurus:
Te patrios miscere iuvat cum coniuge census,
Gaudentem socio participique viro.
Arserit Euhadne flammis iniecta mariti,
Nec minor Alcestin fama sub astra ferat:
Tu melius: certo meruisti pignore vitae,
Ut tibi non esset morte probandus amor.

LXXXVI.

Si vis auribus Atticis probari,
Exhortor moneoque te, libelle,
Ut docto placeas Apollinari.
Nil exactius eruditiusque est,
Sed nec candidius benigniusque:
Si te pectore, si tenebit ore,
Nec rhonchos metues maligniorum,
Nec scombris tunicas dabis molestas.
Si damnaverit, ad salariorum
Curras scrinia protinus licebit,
Inversa pueris arande charta.

LXXXVIII.

Nulla remisisti parvo pro munere dona,
Et iam Saturni quinque fuere dies.
Ergo nec argenti sex scripula Septiciani
Missa nec a querulo mappa cliente fuit;
Antipolitani nec quae de sanguine thynni
Testa rubet, nec quae cottana parva gerit;
Nec rugosarum vimen breve Picenarum,
Dicere te posses ut meminisse mei?
Decipies alios verbis vultuque benigno,
Nam mihi iam notus dissimulator eris.

LXXXIX.

Ohe iam satis est, ohe libelle,
Iam pervenimus usque ad umbilicos.
Tu procedere adhuc et ire quaeris,
Nec summa potes in scheda teneri,
Sic tanquam tibi res peracta non sit,
Quae prima quoque pagina peracta est.
Iam lector queriturque deficitque,
Iam librarius hoc et ipse dicit
"Ohe iam satis est, ohe libelle."

M. VAL. MARTIALIS

EPIGRAMMATON

LIBER V.

I.

Haec tibi, Palladiae seu collibus uteris Albae,
Caesar, et hinc Triviam prospicis, inde Thetin,
Seu tua veridicae discunt responsa sorores,
Plana suburbani qua cubat unda freti;
Seu placet Aeneae nutrix, seu filia Solis,
Sive salutiferis candidus Anxur aquis;
Mittimus, o rerum felix tutela salusque,
Sospite quo gratum credimus esse Iovem.
Tu tantum accipias: ego te legisse putabo
Et tumidus Galla credulitate fruar.

III.

Accola iam nostrae Degis, Germanice, ripae,
A famulis Histri qui tibi venit aquis,
Laetus et attonitus viso modo praeside mundi,
Affatus comites dicitur esse suos:
"Sors mea quam fratris melior, cui tam prope fas est
Cernere, tam longe quem colit ille deum."

V.

Sexte, Palatinae cultor facunde Minervae,
Ingenio frueris qui propiore dei;
Nam tibi nascentes domini cognoscere curas
Et secreta ducis pectora nosse licet:
Sit locus et nostris aliqua tibi parte libellis,
Qua Pedo, qua Marsus quaque Catullus erit,
Ad Capitolini caelestia carmina belli
Grande cothurnati pone Maronis opus.

VI.

Si non est grave nec nimis molestum,
Musae, Parthenium rogate vestrum:
Sic te serior et beata quondam
Salvo Caesare finiat senectus
Et sis invidia favente felix,
Sic Burrus cito sentiat parentem:
Admittas timidam brevemque chartam
Intra limina sanctioris aevi.
Nosti tempora tu Iovis sereni,
Cum fulget placido suoque voltu,
Quo nil supplicibus solet negare.
Non est quod metuas preces iniquas:
Nunquam grandia nec molesta poscit
Quae cedro decorata purpuraque
Nigris pagina crevit umbilicis.
Nec porrexeris ista, sed teneto
Sic tanquam nihil offeras agasque.
Si novi dominum novem sororum,
Ultro purpureum petet libellum.

VIII.

Edictum domini deique nostri,
Quo subsellia certiora fiunt
Et puros eques ordines recepit,
Dum laudat modo Phasis in theatro,
Phasis purpureis ruber lacernis,
Et iactat tumido superbus ore:
"Tandem commodius licet sedere,
Nunc est reddita dignitas equestris;
Turba non premimur, nec inquinamur:"
Haec et talia dum refert supinus,
Illas purpureas et arrogantes
Iussit surgere Leïtus lacernas.

XII.

Quod nutantia fronte perticata
Gestat pondera Masthlion superbus,
Aut grandis Ninus omnibus lacertis
Septem quod pueros levat vel octo,
Res non difficilis mihi videtur,
Uno cum digito vel hoc, vel illo,
Portet Stella meus decem puellas.

XIV.

Sedere primo solitus in gradu semper
Tunc, cum liceret occupare, Nannius,

Bis excitatus terque transtulit castra,
Et inter ipsas paene tertius sellas
Post Gaiumque Luciumque consedit.
Illinc cucullo prospicit caput tectus
Oculoque ludos spectat indecens uno.
Et hinc miser deiectus in viam transit,
Subsellioque semifultus extremo
Et male receptus altero genu iactat.
Equiti sedere Leïtoque se stare.

XIX.

Si qua fides veris, praeferri, maxime Caesar,
Temporibus possunt saecula nulla tuis.
Quando magis dignos licuit spectare triumphos?
Quando Palatini plus meruere dei?
Pulchrior et maior quo sub duce Martia Roma?
Sub quo libertas principe tanta fuit?
Est tamen hoc vitium, sed non leve, sit licet unum,
Quod colit ingratas pauper amicitias.
Quis largitur opes veteri fidoque sodali,
Aut quem prosequitur non alienus eques?
Saturnaliciae ligulam misisse selibrae
Flammarisve togae scripula tota decem
Luxuria est, tumidique vocant haec munera reges:
Qui crepet aureolos, forsitan unus erit.
Quatenus hi non sunt, esto tu, Caesar, amicus:
Nulla ducis virtus dulcior esse potest.
Iam dudum tacito rides, Germanice, naso:
Utile quod nobis, do tibi consilium.

XXII.

Mane domi nisi te volui meruique videre.
Sint mihi, Paule, tuae longius Esquiliae.
Sed Tiburtinae sum proximus accola pilae,
Qua videt antiquum rustica Flora Iovem:
Alta Suburani vincenda est semita clivi
Et nunquam sicco sordida saxa gradu,
Vixque datur longas mulorum rumpere mandras
Quaeque trahi multo marmora fune vides.
Illud adhuc gravius, quod te post mille labores,
Paule, negat lasso ianitor esse domi.
Exitus hic operis vani togulaeque madentis:
Vix tanti Paulum mane videre fuit.
Semper inhumanos habet officiosus amicos:
Rex, nisi dormieris, non potes esse meus.

XXIV.

Hermes Martia saeculi voluptas,
Hermes omnibus eruditus armis,
Hermes et gladiator et magister,
Hermes turba sui tremorque ludi,
Hermes, quem timet Helius, sed unum,
Hermes, cui cadit Advolans, sed uni,
Hermes vincere nec ferire doctus,
Hermes suppositicius sibi ipse,
Hermes divitiae locariorum,
Hermes cura laborque ludiarum,

Hermes belligera superbus hasta,
Hermes aequoreo minax tridente,
Hermes casside languida timendus,
Hermes gloria Martis universi,
Hermes omnia solus et ter unus.

XXV.

"Quadringenta tibi non sunt, Chaerestrate: surge,
Leïtus ecce venit: st! fuge, curre, late."
Ecquis, io, revocat discedentemque reducit?
Ecquis, io, largas pandit amicus opes?
Quem chartis famaeque damus populisque loquendum?
Quis Stygios non volt totus adire lacus?
Hoc, rogo, non melius, quam rubro pulpita nimbo
Spargere et effuso permaduisse croco?
Quam non sensuro dare quadringenta caballo,
Aureus ut Scorpi nasus ubique micet?
O frustra locuples, o dissimulator amici,
Haec legis et laudas? Quae tibi fama perit!

XXXI.

Aspice, quam placidis insultet turba iuvencis
Et sua quam facilis pondera taurus amet.
Cornibus hic pendet summis, vagus ille per armos
Currit et in toto ventilat arma bove.
At feritas immota riget: non esset harena
Tutior et poterant fallere plana magis.
Nec trepidant gestus, sed de discrimine palmae
Securus puer est, sollicitumque pecus.

XXXIV.

Hanc tibi, Fronto pater, genetrix Flaccilla, puellam
Oscula commendo deliciasque meas,
Parvula ne nigras horrescat Erotion umbras
Oraque Tartarei prodigiosa canis.
Impletura fuit sextae modo frigora brumae,
Vixisset totidem ni minus illa dies.
Inter tam veteres ludat lasciva patronos
Et nomen blaeso garriat ore meum.
Mollia non rigidus cespes tegat ossa, nec illi,
Terra, gravis fueris: non fuit illa tibi.

XXXVIII.

Calliodorus habet censum—quis nescit?—equestrem,
Sexte, sed et fratrem Calliodorus habet.
Quadringenta secat, qui dicit *σῦκα μέριζε*:
Uno credis equo posse sedere duos?
Quid cum fratre tibi, quid cum Polluce molesto?
Non esset Pollux si tibi, Castor eras.
Unus cum sitis, duo, Calliodore, sedetis.
Surge: *σολοικισμὸν*, Calliodore, facis.
Aut imitare genus Ledae—cum fratre sedere
Non potes—: alternis, Calliodore, sede.

XLIX.

Vidissem modo forte cum sedentem
Solum te, Labiene, tres putavi.
Calvae me numerus tuae fefellit:
Sunt illinc tibi, sunt et hinc capilli,

Quales vel puerum decere possint.
Nudum est in medio caput, nec ullus
In longa pilus area notatur.
Hic error tibi profuit Decembri,
Tum, cum prandia misit Imperator:
Cum panariolis tribus redisti.
Talem Geryonem fuisse credo.
Vites, censeo, porticum Philippi:
Si te viderit Hercules, peristi.

LI.

Hic, qui libellis praegravem gerit laevam,
Notariorum quem premit chorus levis,
Qui codicillis hinc et inde prolatis
Epistolisque commodat gravem voltum
Similis Catoni Tullioque Brutoque,
Exprimere, Rufe, fidiculae licet cogant,
Ave Latinum, χαῖρε non potest Graecum.
Si fingere istud me putas, salutemus.

LXII.

Iure tuo nostris maneas licet, hospes, in hortis
Si potes in nudo ponere membra solo,
Aut si portatur tecum tibi magna supellex:
Nam mea iam digitum sustulit hospitibus.
Nulla tegit fractos nec inanis culcita lectes,
Putris et abrupta fascia reste iacet.
Sit tamen hospitium nobis commune duobus:
Emi hortos; plus est: instrue tu; minus est.

LXIX.

Antoni Phario nil obiecture Pothino
Et levius tabula, quam Cicerone nocens:
Quid gladium demens Romana stringis in ora?
Hoc admisisset nec Catilina nefas.
Impius infando miles corrumpitur auro,
Et tantis opibus vox tacet una tibi.
Quid prosunt sacrae pretiosa silentia linguae?
Incipient omnes pro Cicerone loqui.

LXX.

Infusum sibi nuper a patrono
Plenum, Maxime, centiens Syriscus
In sellariolis vagus popinis
Circa balnea quattuor peregit.
O quanta est gula, centiens comesse!
Quanto maior adhuc, nec accubare!

LXXIX.

Undeciens una surrexti, Zoile, cena,
Et mutata tibi est synthesis undeciens,
Sudor inhaereret madida ne veste retentus
Et laxam tenuis laederet aura cutem.
Quare ego non sudo, qui tecum, Zoile, ceno?
Frigus enim magnum synthesis una facit.

LXXX.

Non totam mihi, si vacabit, horam,
Dones et licet imputes Severe,
Dum nostras legis exigisque nugas.
"Durum est perdere ferias": rogamus,
Iacturam patiaris hanc ferasque.
Quod si legeris ipse cum diserto
—Sed numquid sumus improbi?—Secundo,
Plus multo tibi debiturus hic est,
Quam debet domino suo libellus.
Nam securus erit, nec inquieta
Lassi marmora Sisyphi videbit,
Quem censoria cum meo Severo
Docti lima momorderit Secundi.

LXXXIV.

Iam tristis nucibus puer relictis
Clamoso revocatur a magistro,
Et blando male proditus fritillo,
Arcana modo raptus e popina,
Aedilem rogat udus aleator.
Saturnalia transiere tota,
Nec munuscula parva, nec minora
Misisti mihi, Galla, quam solebas.
Sane sic abeat meus December.
Scis certe, puto, vestra iam venire
Saturnalia, Martias Kalendas.
Tunc reddam tibi, Galla, quod dedisti.

M. VAL. MARTIALIS
EPIGRAMMATON.
LIBER VI.

III.

Nascere Dardanio promissum nomen Iulo,
  Vera deûm suboles: nascere, magne puer;
Cui pater aeternas post saecula tradat habenas,
  Quique regas orbem cum seniore senex.
Ipsa tibi niveo trahet aurea pollice fila
  Et totam Phrixi Iulia nebit ovem.

X.

Pauca Iovem nuper cum milia forte rogarem,
  "Ille dabit" dixit "qui mihi templa dedit."
Templa quidem dedit ille Iovi, sed milia nobis
  Nulla dedit: pudet, ah, pauca rogasse Iovem.
At quam non tetricus, quam nulla nubilus ira,
  Quam placido nostras legerat ore preces!

Talis supplicibus tribuit diademata Dacis
Et Capitolinas itque reditque vias.
Dic precor, o nostri dic conscia virgo Tonantis,
Si negat hoc voltu, quo solet ergo dare?
Sic ego: sic breviter posita mihi Gorgone Pallas:
"Quae nondum data sunt, stulte, negata putas?"

XIII.

Quis te Phidiaco formatam, Iulia, caelo,
Vel quis Palladiae non putet artis opus?
Candida non tacita respondet imagine lygdos
Et placido fulget vivus in ore liquor.
Ludit Acidalio, sed non manus aspera, nodo,
Quem rapuit collo, parve Cupido, tuo.
Ut Martis revocetur amor summique Tonantis,
A te Iuno petat cestos et ipsa Venus.

XIX.

Non de vi neque caede, nec veneno,
Sed lis est mihi de tribus capellis.
Vicini queror has abesse furto.
Hoc iudex sibi postulat probari:
Tu Cannas Mithridaticumque bellum
Et periuria Punici furoris
Et Sullas Mariosque Muciosque
Magna voce sonas manuque tota.
Iam dic, Postume, de tribus capellis.

XXVII.

Bis vicine Nepos—nam tu quoque proxima Florae
Incolis et veteres tu quoque Ficelias—
Est tibi, qua patria signatur imagine voltus,
Testis maternae nata pudicitiae.
Tu tamen annoso nimium ne parce Falerno,
Et potius plenos aere relinque cados.
Sit pia, sit locuples, sed potet filia mustum:
Amphora cum domina nunc nova fiat anus.
Caecuba non solos vindemia nutriat orbos:
Possunt et patres vivere, crede mihi.

XXVIII.

Libertus Melioris ille notus,
Tota qui cecidit dolente Roma,
Cari deliciae breves patroni,
Hoc sub marmore Glaucias humatus
Iuncto Flaminiae iacet sepulcro:
Castus moribus, integer pudore,
Velox ingenio, decore felix.
Bis senis modo messibus peractis
Vix unum puer applicabat annum.
Qui fles talia, nil fleas, viator.

XXXII.

Cum dubitaret adhuc belli civilis Enyo
Forsitan et posset vincere mollis Otho,

Damnavit multo staturum sanguine Martem
Et fodit certa pectora tota manu.
Sit Cato, dum vivit, sane vel Caesare maior:
Dum moritur, numquid maior Othone fuit?

XXXV.

Septem clepsydras magna tibi voce petenti
Arbiter invitus, Caeciliane, dedit.
At tu multa diu ducis vitreisque tepentem
Ampullis potas semisupinus aquam.
Ut tandem saties vocemque sitimque rogamus,
Iam de clepsydra, Caeciliane, bibas.

XLII.

Etrusci nisi thermulis lavaris,
Illotus morieris, Oppiane.
Nullae sic tibi blandientur undae,
Nec fontes Aponi rudes puellis,
Non mollis Sinuessa fervidique
Fluctus Passeris aut superbus Anxur,
Non Phoebi vada principesque Baiae.
Nusquam tam nitidum vacat serenum:
Lux ipsa est ibi longior, diesque
Nullo tardius a loco recedit.
Illic Taygeti virent metalla
Et certant vario decore saxa,
Quae Phryx et Libys altius cecidit;
Siccos pinguis onyx anhelat aestus
Et flamma tenui calent ophitae.

Ritus si placeant tibi Laconum,
Contentus potes arido vapore
Cruda Virgine Marciave mergi;
Quae tam candida, tam serena lucet,
Ut nullas ibi suspiceris undas
Et credas vacuam nitere lygdon.
Non attendis, et aure me supina
Iam dudum quasi negligenter audis.
Illotus morieris, Oppiane.

XLVII.

Nympha, mei Stellae quae fonte domestica puro
Laberis et domini gemmea tecta subis,
Sive Numae coniunx Triviae te misit ab antris,
Sive Camenarum de grege nona venis:
Exolvit votis hac se tibi virgine porca
Marcus, furtivam quod bibit aeger aquam.
Tu contenta meo iam crimine gaudia fontis
Da secura tui: sit mihi sana sitis.

LVII.

Mentiris fictos unguento, Phoebe, capillos
Et tegitur pictis sordida calva comis.
Tonsorem capiti non est adhibere necesse:
Radere te melius spongia, Phoebe, potest.

LVIII.

Cernere Parrhasios dum te iuvat, Aule, triones
Cominus et Getici sidera ferre poli,

O quam paene tibi Stygias ego raptus ad undas
Elysiae vidi nubila fusca plagae!
Quamvis lassa tuos quaerebant lumina voltus
Atque erat in gelido plurimus ore Pudens.
Si mihi lanificae ducunt non pulla sorores
Stamina nec surdos vox habet ista deos,
Sospite me sospes Latias reveheris ad urbes
Et referes pili praemia clarus eques.

LIX.

Et dolet et queritur sibi non contingere frigus,
Propter sexcentas Baccara gausapinas,
Optat et obscuras luces ventosque nivesque,
Odit et hibernos, si tepuere, dies.
Quid fecere mali nostrae tibi, saeve, lacernae,
Tollere de scapulis quas levis aura potest?
Quanto simplicius, quanto est humanius illud,
Mense vel Augusto sumere gausapinas?

LXII.

Amisit pater unicum Salanus:
Cessas mittere munera, Oppiane?
Heu, crudele nefas malaeque Parcae!
Cuius volturis hoc erit cadaver?

LXIII.

Scis te captari, scis hunc qui captat, avarum,
Et scis qui captat, quid, Mariane, velit.

Tu tamen hunc tabulis heredem, stulte, supremis
Scribis et esse tuo vis, furiose, loco.
"Munera magna tamen misit." Sed misit in hamo;
Et piscatorem piscis amare potest?
Hicine deflebit vero tua fata dolore?
Si cupis, ut ploret, des, Mariane, nihil.

LXIV.

Cum sis nec rigida Fabiorum gente creatus,
Nec qualem Curio, dum prandia portat aranti,
Hirsuta peperit deprensa sub ilice coniunx:
Sed patris ad speculum tonsi matrisque togatae
Filius et possit sponsam te sponsa vocare:
Emendare meos, quos novit fama, libellos
Et tibi permittis felices carpere nugas:
Has, inquam, nugas, quibus aurem advertere totam
Non aspernantur proceres urbisque forique,
Quas et perpetui dignantur scrinia Sili
Et repetit totiens facundo Regulus ore,
Quique videt propius magni certamina Circi
Laudat Aventinae vicinus Sura Dianae.
Ipse etiam tanto dominus sub pondere rerum
Non dedignatur bis terque revolvere Caesar.
Sed tibi plus mentis, tibi cor limante Minerva
Acrius et tenues finxerunt pectus Athenae.
Ne valeam, si non multo sapit altius illud,
Quod cum panticibus laxis et cum pede grandi
Et rubro pulmone vetus nasisque timendum
Omnia crudelis lanius per compita portat.
Audes praeterea, quos nullus noverit, in me

Scribere versiculos miseras et perdere chartas.
At si quid nostrae tibi bilis inusserit ardor,
Vivet et haerebit totaque legetur in urbe,
Stigmata nec vafra delebit Cinnamus arte.
Sed miserere tui, rabido nec perditus ore
Fumantem nasum vivi temptaveris ursi.
Sit placidus licet et lambat digitosque manusque,
Si dolor et bilis, si iusta coegerit ira,
Ursus erit: vacua dentes in pelle fatiges
Et tacitam quaeras, quam possis rodere, carnem.

LXV.

"Hexametris epigramma facis" scio dicere Tuccam.
Tucca, solet fieri, denique, Tucca, licet.
"Sed tamen hoc longum est." Solet hoc quoque, Tucca, licetque:
Si breviora probas, disticha sola legas.
Conveniat nobis, ut fas epigrammata longa
Sit transire tibi, scribere, Tucca, mihi.

LXXV.

Cum mittis turdumve mihi quadramve placentae,
Sive femur leporis, sive quid his simile est,
Buccellas misisse tuas te, Pontia, dicis.
Has ego non mittam, Pontia, sed nec edam.

LXXVI.

Ille sacri lateris custos Martisque togati,
Credita cui summi castra fuere ducis,

Hic situs est Fuscus. Licet hoc, Fortuna, fateri,
Non timet hostiles iam lapis iste minas.
Grande iugum domita Dacus cervice recepit
Et famulum victrix possidet umbra nemus.

LXXVII.

Cum sis tam pauper, quam nec miserabilis Iros,
Tam iuvenis, quam nec Parthenopaeus erat;
Tam fortis, quam nec, cum vinceret, Artemidorus,
Quid te Cappadocum sex onus esse iuvat?
Rideris multoque magis traduceris, Afer,
Quam nudus medio si spatiere foro.
Non aliter monstratur Atlas cum compare ginno
Quaeque vehit similem belua nigra Libyn.
Invidiosa tibi quam sit lectica, requiris?
Non debes ferri mortuus hexaphoro.

LXXX.

Ut nova dona tibi, Caesar, Nilotica tellus
Miserat hibernas ambitiosa rosas,
Navita derisit Pharios Memphiticus hortos.
Urbis ut intravit limina prima tuae.
Tantus veris honos et odorae gratia Florae,
Tantaque Paestani gloria ruris erat.
Sic quacunque vagus gressumque oculosque ferebat,
Tonsilibus sertis omne rubebat iter.
At tu Romanae iussus iam cedere brumae,
Mitte tuae messes, accipe, Nile, rosas.

LXXXII.

Quidam me modo, Rufe, diligenter
Inspectum, velut emptor aut lanista,
Cum voltu digitoque subnotasset,
"Tune es, tune" ait "ille Martialis,
Cuius nequitias iocosque novit,
Aurem qui modo non habet Boeotam?"
Subrisi modice, levique nutu
Me quem dixerat esse non negavi.
"Cur ergo" inquit "habes malas lacernas?"
Respondi, quia sum malus poeta.
Hoc ne saepius accidat poetae,
Mittas, Rufe, mihi bonas lacernas.

LXXXIII.

Quantum sollicito fortuna parentis Etrusco,
Tantum, summe ducum, debet uterque tibi.
Nam tu missa tua revocasti fulmina dextra:
Hos cuperem mores ignibus esse Iovis.
Sit tua, sit summo, Caesar, natura Tonanti:
Utetur toto fulmine rara manus
Muneris hoc utrumque tui testatur Etruscus,
Esse quod et comiti contigit et reduci.

LXXXV.

Editur en sextus sine te mihi, Rufe Camoni,
Nec te lectorem sperat, amice, liber.
Impia Cappadocum tellus et numine laevo
Visa tibi cineres reddit et ossa patri.

Funde tuo lacrimas, orbata Bononia, Rufo,
Et resonet tota planctus in Aemilia.
Heu qualis pietas, heu quam brevis occidit aetas!
Viderat Alphei praemia quinta modo.
Pectore tu memori nostros evolvere lusus,
Tu solitus totos, Rufe, tenere iocos,
Accipe cum fletu maesti breve carmen amici
Atque haec absentis tura fuisse puta.

LXXXVI.

Setinum dominaeque nives densique trientes,
Quando ego vos medico non prohibente bibam?
Stultus et ingratus nec tanto munere dignus,
Qui mavolt heres divitis esse Midae.
Possideat Libycas messes Hermumque Tagumque,
Et potet caldam, qui mihi livet, aquam.

M. VAL. MARTIALIS

EPIGRAMMATON

LIBER VII.

II.

Invia Sarmaticis domini lorica sagittis
Et Martis Getico tergore fida magis,
Quam vel ad Actolae securam cuspidis ictus
Texuit innumeri lubricus unguis apri:
Felix sorte tua, sacrum cui tangere pectus
Fas erit et nostri mente calere dei.
I comes et magnos illaesa merere triumphos
Palmataeque ducem, sed cito, redde togae.

V.

Si desiderium, Caesar, populique patrumque
Respicis et Latiae gaudia vera togae,
Redde deum votis poscentibus: invidet hosti
Roma suo, veniat laurea multa licet.
Terrarum dominum propius videt ille, tuoque
Terretur voltu barbarus et fruitur.

VI.

Ecquid Hyperboreis ad nos conversus ab oris
Ausonias Caesar iam parat ire vias?
Certus abest auctor, sed vox hoc nunciat omnis:
Credo tibi: verum dicere, Fama, soles.
Publica victrices testantur gaudia chartae,
Martia laurigera cuspide pila virent.
Rursus, io, magnos clamat tibi Roma triumphos
Invictusque tua, Caesar, in urbe sonas.
Sed iam laetitiae quo sit fiducia maior,
Sarmaticae laurus nuncius ipse veni.

VII.

Hiberna quamvis Arctos et rudis Peuce
Et ungularum pulsibus calens Hister
Fractusque cornu iam ter improbo Rhenus
Teneat domantem regna perfidae gentis,
Te, summe mundi rector et parens orbis:
Abesse nostris non tamen potes votis.
Illic et oculis et animis sumus, Caesar,
Adeoque mentes omnium tenes unus,
Ut ipsa magni turba nesciat Circi,
Utrumne currat Passerinus an Tigris.

VIII.

Nunc hilares, si quando mihi, nunc ludite, Musae:
Victor ab Odrysio redditur orbe deus.
Certa facis populi tu primus vota, December:
Iam licet ingenti dicere voce "Venit!"

Felix sorte tua! Poteras non cedere Iano,
Gaudia si nobis, quae dabit ille, dares.
Festa coronatus ludet convitia miles,
Inter laurigeros cum comes ibit equos.
Fas audire iocos levioraque carmina, Caesar,
Et tibi, si lusus ipse triumphus amat.

XII.

Sic me fronte legat dominus, Faustine, serena
Excipiatque meos, qua solet aure, iocos,
Ut mea nec iuste quos odit, pagina laesit,
Et mihi de nullo fama rubore placet.
Quid prodest, cupiant cum quidam nostra videri,
Si qua Lycambeo sanguine tela madent?
Vipereumque vomant nostro sub nomine virus,
Qui Phoebi radios ferre diemque negant?
Ludimus innocui: scis hoc bene: iuro potentis
Per genium Famae Castaliumque gregem
Perque tuas aures, magni mihi numinis instar,
Lector, inhumana liber ab invidia.

XVII.

Ruris bibliotheca delicati,
Vicinam videt unde lector urbem,
Inter carmina sanctiora si quis
Lascivae fuerit locus Thaliae,
Hos nido licet inseras vel imo,
Septem quos tibi misimus libellos

Auctoris calamo sui notatos:
Haec illis pretium facit litura.
At tu munere delicata parvo,
Quae cantaberis orbe nota toto,
Pignus pectoris hoc mei tuere,
Iuli bibliotheca Martialis.

XIX.

Fragmentum quod vile putas et inutile lignum,
Haec fuit ignoti prima carina maris,
Quam nec Cyaneae quondam potuere ruinae
Frangere nec Scythici tristior ira freti.
Saecula vicerunt: sed quamvis cesserit annis,
Sanctior est salva parva tabella rate.

XX.

Nihil est miserius neque gulosius Santra.
Rectam vocatus cum cucurrit ad cenam,
Quam tot diebus noctibusque captavit,
Ter poscit apri glandulas, quater lumbum,
Et utramque coxam leporis et duos armos,
Nec erubescit peierare de turdo
Et ostreorum rapere lividos cirros.
Dulcis placenta sordidam linit mappam.
Illic et uvae collocantur ollares,
Et Punicorum pauca grana malorum,
Et excavatae pellis indecens volvae,
Et lippa ficus debilisque boletus.

Sed mappa cum iam mille rumpitur furtis,
Rosos tepenti spondylos sinu condit
Et devorato capite turturem truncum.
Colligere longa turpe nec putat dextra
Analecta quidquid et canes reliquerunt.
Nec esculenta sufficit gulae praeda,
Mixto lagonam replet ad pedes vino.
Haec per ducentas cum domum tulit scalas
Seque obserata clusit anxius cella
Gulosus ille, postero die vendit.

XXI.

Haec est illa dies, quae magni conscia partus
Lucanum populis et tibi, Polla, dedit.
Heu! Nero crudelis nullaque invisior umbra,
Debuit hoc saltim non licuisse tibi.

XXII.

Vatis Apollinei magno memorabilis ortu
Lux redit: Aonidum turba, favete sacris.
Haec meruit, cum te terris, Lucane, dedisset,
Mixtus Castaliae Baetis ut esset aquae.

XXIII.

Phoebe, veni, sed quantus eras, cum bella tonanti
Ipse dares Latiae plectra secunda lyrae.
Quid tanta pro luce precer? Tu, Polla, maritum
Saepe colas et se sentiat ille coli.

XXVII.

Tuscae glandis aper populator et ilice multa
Iam piger, Aetolae fama secunda ferae,
Quem meus intravit splendenti cuspide Dexter,
Praeda iacet nostris invidiosa focis.
Pinguescant madidi laeto nidore penates
Flagret et exciso festa culina iugo.
Sed coeus ingentem piperis consumet acervum
Addet et arcano mixta Falerna garo.
Ad dominum redeas, noster te non capit ignis,
Conturbator aper: vilius esurio.

XXVIII.

Sic Tiburtinae crescat tibi silva Dianae
Et properet caesum saepe redire nemus,
Nec Tartessiacis Pallas tua, Fusce, trapetis
Cedat et immodici dent bona musta lacus;
Sic fora mirentur, sic te palatia laudent
Excolat et geminas plurima palma fores:
Otia dum medius praestat tibi parva December,
Exige, sed certa, quos legis, aure iocos.
"Scire libet verum? res est haec ardua." Sed tu
Quod tibi vis dici, dicere, Fusce, potes.

XXXI.

Raucae chortis aves et ova matrum
Et flavas medio vapore Chias,
Et fetum querulae rudem capellae,
Nec iam frigoribus pares olivas,

Et canum gelidis olus pruinis
De nostro tibi missa rure credis?
O quam, Regule, diligenter erras!
Nil nostri, nisi me, ferunt agelli.
Quidquid vilicus Umber aut Calenus,
Aut Tusci tibi Tusculive mittunt,
Aut rus marmore tertio notatum,
Id tota mihi nascitur Subura.

XXXII.

Attice, facundae renovas qui nomina gentis
Nec sinis ingentem conticuisse domum,
Te pia Cecropiae comitatur turba Minervae,
Te secreta quies, te sophos omnis amat.
At iuvenes alios fracta colit aure magister
Et rapit immeritas sordidus unctor opes.
Non pila, non follis, non te paganica thermis
Praeparat, aut nudi stipitis ictus hebes.
Vara nec in lento ceromate brachia tendis,
Non harpasta vagus pulverulenta rapis,
Sed curris niveas tantum prope Virginis undas,
Aut ubi Sidonio taurus amore calet.
Per varias artes, omnis quibus area fervet,
Ludere, cum liceat currere, pigritia est.

XXXVI.

Cum pluvias madidumque Iovem perferre negaret
Et rudis hibernis villa nataret aquis,

Plurima, quae posset subitos effundere nimbos,
Muneribus venit tegula missa tuis.
Horridus, ecce, sonat Boreae stridore December:
Stella, tegis villam, non tegis agricolam.

XXXVII.

Nosti mortiferum quaestoris, Castrice, signum?
Est operae pretium discere theta novum.
Exprimeret quotiens rorantem frigore nasum,
Letalem iuguli iusserat esse notam.
Turpis ab inviso pendebat stiria naso,
Cum flaret media fauce December atrox.
Collegae tenuere manus. Quid plura requiris?
Emungi misero, Castrice, non licuit.

XLV.

Facundi Senecae potens amicus,
Caro proximus aut prior Sereno,
Hic est Maximus ille, quem frequenti
Felix littera pagina salutat.
Hunc tu per Siculas secutus undas,
O nullis, Ovidi, tacende linguis,
Sprevisti domini furentis iras.
Miretur Pyladen suum vetustas,
Haesit qui comes exuli parentis.
Quis discrimina comparet duorum?
Haesisti comes exuli Neronis.

XLVI.

Commendare tuum dum vis mihi carmine munus
Maeonioque cupis doctius ore loqui,
Excrucias multis pariter me teque diebus,
Et tua de nostro, Prisce, Thalia tacet.
Divitibus poteris musas elegosque sonantes
Mittere: pauperibus munera, Prisce, dato.

XLVII.

Doctorum Licini celeberrime Sura virorum,
Cuius prisca graves lingua reduxit avos,
Redderis, heu, quanto fatorum munere! nobis,
Gustata Lethes paene remissus aqua.
Perdiderant iam vota metum securaque flebat
Tristitia et lacrimis iamque peractus eras.
Non tulit invidiam taciti regnator Averni
Et raptas fatis reddidit ipse colus.
Scis igitur, quantas hominum mors falsa querellas
Moverit, et frueris posteritate tua.
Vive velut rapto fugitivaque gaudia carpe:
Perdiderit nullum vita reversa diem.

XLVIII.

Cum mensas habeat fere trecentas,
Pro mensis habet Annius ministros:
Transcurrunt gabatae volantque lances.
Has vobis epulas habete, lauti:
Nos offendimur ambulante cena.

LI.

Mercari nostras si te piget, Urbice, nugas
Et lasciva tamen carmina nosse libet,
Pompeium quaeres—et nosti forsitan—Auctum;
Ultoris prima Martis in aede sedet:
Iure madens varioque togae limatus in usu,
Non lector meus hic, Urbice, sed liber est.
Sic tenet absentes nostros cantatque libellos,
Ut pereat chartis littera nulla meis.
Denique, si vellet, poterat scripsisse videri;
Sed famae mavolt ille favere meae.
Hunc licet a decima—neque enim satis ante vacabit—
Sollicites, capiet cenula parva duos.
Ille leget, bibe tu: noles licet, ille sonabit:
Et cum "Iam satis est" dixeris, ille leget.

LIII.

Omnia misisti mihi Saturnalibus, Umber,
Munera, contulerant quae tibi quinque dies,
Bis senos triplices et dentiscalpia septem:
His comes accessit spongia, mappa, calix,
Semodiusque fabae cum vimine Picenarum,
Et Laletanae nigra lagona sapae;
Parvaque cum canis venerunt cottana prunis
Et Libycae fici pondere testa gravis.
Vix puto triginta nummorum tota fuisse
Munera, quae grandes octo tulere Syri.
Quanto commodius nullo mihi ferre labore
Argenti potuit pondera quinque puer!

LIV.

Semper mane mihi de me tua somnia narras,
  Quae moveant animum sollicitentque meum.
Iam prior ad faecem, sed et haec vindemia venit,
  Exorat noctes dum mihi saga tuas.
Consumpsi salsasque molas et turis acervos,
  Decrevere greges, dum cadit agna frequens;
Non porcus, non chortis aves, non ova supersunt.
  Aut vigila aut dormi, Nasidiene, tibi.

LXI.

Abstulerat totam temerarius institor urbem
  Inque suo nullum limine limen erat.
Iussisti tenues, Germanice, crescere vicos,
  Et modo quae fuerat semita, facta via est.
Nulla catenatis pila est praecincta lagonis,
  Nec praetor medio cogitur ire luto;
Stringitur in densa nec caeca novacula turba,
  Occupat aut totas nigra popina vias.
Tonsor, copo, cocus, lanius sua limina servant.
  Nunc Roma est, nuper magna taberna fuit.

LXIX.

Haec est illa tibi promissa Theophila, Cani,
  Cuius Cecropia pectora voce madent.
Hanc sibi iure petat magni senis Atticus hortus,
  Nec minus esse suam Stoica turba velit.

Vivet opus quodcunque per has emiseris aures;
Tam non femineum, nec populare sapit.
Non tua Pantaenis nimium se praeferat illi,
Quamvis Pierio sit bene nota choro.
Carmina fingentem Sappho laudavit amatrix:
Castior haec, et non doctior illa fuit.

LXXII.

Gratus sic tibi, Paule, sit December,
Nec vani triplices brevesque mappae,
Nec turis veniant leves selibrae,
Sed lances ferat et scyphos avorum
Aut grandis reus aut potens amicus,
Seu quod te potius iuvat capitque.
Sic vincas Noviumque Publiumque
Mandris et vitreo latrone clusos;
Sic palmam tibi de trigone nudo
Unctae det favor arbiter coronae,
Nec laudet Polybi magis sinistras:
Si quisquam mea dixerit malignus
Atro carmina quae madent veneno,
Ut vocem mihi commodes patronam,
Et quantum poteris, sed usque, clames:
"Non scripsit meus ista Martialis."

LXXXIV.

Dum mea Caecilio formatur imago Secundo
Spirat et arguta picta tabella manu,
I, liber, ad Geticam Peucen Histrumque iacentem:
Haec loca perdomitis gentibus ille tenet.

Parva dabis caro, sed dulcia dona, sodali:
Certior in nostro carmine voltus erit.
Casibus hic nullis, nullis delebilis annis
Vivet, Apelleum cum morietur opus.

LXXXVI.

Ad natalicias dapes vocabar,
Essem cum tibi, Sexte, non amicus.
Quid factum est, rogo, quid repente factum est,
Post tot pignora nostra, post tot annos
Quod sum praeteritus vetus sodalis?
Sed causam scio. Nulla venit a me
Hispani tibi libra pustulati,
Nec levis toga, nec rudes lacernae.
Non est sportula, quae negotiatur.
Pascis munera, Sexte, non amicos.
Iam dices mihi "Vapulet vocator."

XCII.

"Si quid opus fuerit, scis me non esse rogandum"
Uno bis dicis, Baccara, terque die.
Appellat rigida tristis me voce Secundus:
Audis, et nescis, Baccara, quid sit opus.
Pensio te coram petitur clareque palamque:
Audis, et nescis, Baccara, quid sit opus.
Esse queror gelidasque mihi tritasque lacernas:
Audis, et nescis, Baccara, quid sit opus.
Hoc opus est, subito fias ut sidere mutus,
Dicere ne possis, Baccara, quid sit opus.

XCVI.

Conditus hic ego sum Bassi dolor, Urbicus infans,
  Cui genus et nomen maxima Roma dedit.
Sex mihi de prima deerant trieteride menses,
  Ruperunt tetricae cum mala pensa deae.
Quid species, quid lingua mihi, quid profuit aetas?
  Da lacrimas tumulo, qui legis ista, meo.
Sic ad Lethaeas, nisi Nestore serius, undas
  Non eat, optabis quem superesse tibi.

XCIX.

Sic placidum videas semper, Crispine, Tonantem,
  Nec te Roma minus, quam tua Memphis amet:
Carmina Parrhasia si nostra legentur in aula,
  —Namque solent sacra Caesaris aure frui—
Dicere de nobis, ut lector candidus, aude:
  "Temporibus praestat non nihil iste tuis,
Nec Marso nimium minor est doctoque Catullo."
  Hoc satis est: ipsi cetera mando deo.

M. VAL. MARTIALIS

EPIGRAMMATON

LIBER VIII.

Imperatori Domitiano Caesari Augusto, Germanico, Dacico, Valerius Martialis S.

Omnes quidem libelli mei, domine, quibus tu famam, id est vitam, dedisti, tibi supplicant; et, puto, propter hoc legentur. Hic tamen, qui operis nostri octavus inscribitur, occasione pietatis frequentius fruitur. Minus itaque ingenio laborandum fuit, in cuius locum materia successerat: quam quidem subinde aliqua iocorum mixtura variare temptavimus, ne caelesti verecundiae tuae laudes suas, quae facilius te fatigare possint, quam nos satiare, omnis versus ingereret. Quamvis autem epigrammata a severissimis quoque et summae fortunae viris ita scripta sint, ut mimicam verborum licentiam affectasse videantur, ego tamen illis non permisi tam lascive loqui quam solent. Cum pars libri et maior et melior ad maiestatem sacri nominis tui alligata sit, meminerit non nisi religiosa purificatione lustratos accedere ad templa debere. Quod ut custoditurum me lecturi sciant, in ipso libelli huius limine profiteri brevissimo placuit epigrammate.

VI.

Archetypis vetuli nihil est odiosius Eucti
—Ficta Saguntino cymbia malo luto—,
Argenti fumosa sui cum stemmata narrat
Garrulus et verbis mucida vina facit.
"Laomedonteae fuerant haec pocula mensae:
Ferret ut haec, muros struxit Apollo lyra.
Hoc cratere ferox commisit praelia Rhoecus
Cum Lapithis: pugna debile cernis opus.
Hi duo longaevo censentur Nestore fundi:
Pollice de Pylio trita columba nitet.
Hic scyphus est, in quo misceri iussit amicis
Largius Aeacides vividiusque merum.
Hac propinavit Bitiae pulcherrima Dido
In patera, Phrygio cum data cena viro est."
Miratus fueris cum prisca toreumata multum,
In Priami calathis Astyanacta bibes.

VII.

Hoc agere est causas, hoc dicere, Cinna, diserte
Horis, Cinna, decem dicere verba novem?
Sed modo clepsydras ingenti voce petisti
Quattuor. O quantum, Cinna, tacere potes!

XIV.

Pallida ne Cilicum timeant pomaria brumam
Mordeat et tenerum fortior aura nemus,
Hibernis obiecta notis specularia puros
Admittunt soles et sine faece diem.

At mihi cella datur, non tota clusa fenestra,
In qua nec Boreas ipse manere velit.
Sic habitare iubes veterem crudelis amicum?
Arboris ergo tuae tutior hospes ero.

XXVI.

Non tot in Eois timuit Gangeticus arvis
Raptor, in Hyrcano qui fugit albus equo,
Quot tua Roma novas vidit, Germanice, tigres:
Delicias potuit nec numerare suas.
Vincit Erythraeos tua, Caesar, harena triumphos
Et victoris opes divitiasque dei.
Nam cum captivos ageret sub curribus Indos,
Contentus gemina tigride Bacchus erat.

XXVIII.

Dic, toga, facundi gratum mihi munus amici,
Esse velis cuius fama decusque gregis?
Appula Ledaei tibi floruit herba Phalanthi,
Qua saturat Calabris culta Galaesus aquis?
An Tartessiacus stabuli nutritor Iberi
Baetis in Hesperia te quoque lavit ove?
An tua multifidum numeravit lana Timavum,
Quem pius astrifero Cyllarus ore bibit?
Te nec Amyclaeo decuit livere veneno,
Nec Miletos erat vellere digna tuo.
Lilia tu vincis nec adhuc delapsa ligustra,
Et Tiburtino monte quod albet ebur.

Spartanus tibi cedet olor Paphiaeque columbae,
Cedet Erythraeis eruta gemma vadis.
Sed licet haec primis nivibus sint aemula dona,
Non sunt Parthenio candidiora suo.
Non ego praetulerim Babylonos picta superbae
Texta, Semiramia quae variantur acu;
Non Athamanteo potius me mirer in auro,
Aeolium dones si mihi, Phrixe, pecus.
O quantos risus pariter spectata movebit
Cum Palatina nostra lacerna toga!

XXX.

Qui nunc Caesareae lusus spectatur harenae,
Temporibus Bruti gloria summa fuit.
Aspicis, ut teneat flammas poenaque fruatur
Fortis et attonito regnet in igne manus!
Ipse sui spectator adest et nobile dextrae
Funus amat: totis pascitur illa sacris.
Quod nisi rapta foret nolenti poena, parabat
Saevior in lassos ire sinistra focos.
Scire piget post tale decus, quid fecerit ante:
Quam vidi, satis est hanc mihi nosse manum.

XXXIII.

De praetoricia folium mihi, Paule, corona
Mittis et hoc phialae nomen habere iubes.
Hac fuerat nuper nebula tibi pegma perunctum,
Pallida quam rubri diluit unda croci.
An magis astuti derasa est ungue ministri
Bractea de fulcro, quod reor esse, tuo?

Illa potest culicem longe sentire volantem
Et minimi pinna papilionis agi.
Exiguae volitat suspensa vapore lucernae
Et leviter fuso rumpitur icta mero.
Hoc linitur sputo Iani caryota Kalendis,
Quam fert cum parco sordidus asse cliens.
Lenta minus gracili crescunt colocasia filo,
Plena magis nimio lilia sole cadunt:
Nec vaga tam tenui discurrit aranea tela,
Tam leve nec bombyx pendulus urget opus.
Crassior in facie vetulae stat creta Fabullae,
Crassior offensae bulla tumescit aquae;
Fortior et tortos servat vesica capillos
Et mutat Latias spuma Batava comas.
Hac cute Ledaeo vestitur pullus in ovo,
Talia lunata splenia fronte sedent.
Quid tibi cum phiala, ligulam cum mittere possis,
Mittere cum possis vel cochleare mihi?
Magna nimis loquimur, cochleam cum mittere possis;
Denique cum possis mittere, Paule, nihil.

XXXVIII.

Qui praestat pietate pertinaci
Sensuro bona liberalitatis,
Captet forsitan aut vicem reposcat.
At si quis dare nomini relicto
Post manes tumulumque perseverat,
Quaerit quid, nisi parcius dolere?

Refert sis bonus, an velis videri.
Praestas hoc, Melior, sciente fama,
Qui sollemnibus anxius sepulti
Nomen non sinis interire Blaesi,
Et de munifica profusus arca
Ad natalicium diem colendum
Scribarum memori piaeque turbae
Quod donas, facis ipse Blaesianum.
Hoc longum tibi, vita dum manebit,
Hoc et post cineres erit tributum.

XLV.

Priscus ab Aetnaeis mihi, Flacce, Terentius oris
Redditur: hanc lucem lactea gemma notet.
Defluat et lento splendescat turbida lino
Amphora centeno consule facta minor.
Continget nox quando meis tam candida mensis?
Tam iusto dabitur quando calere mero?
Cum te, Flacce, mihi reddet Cythereia Cypros,
Luxuriae fiet tam bona causa meae.

XLVIII.

Nescit, cui dederit Tyriam Crispinus abollam,
Dum mutat cultus induiturque togam.
Quisquis habes, humeris sua munera redde, precamur:
Non hoc Crispinus, te sed abolla rogat.
Non quicunque capit saturatas murice vestes,
Nec nisi deliciis convenit iste color.
Si te praeda iuvat foedique insania lucri,
Qua possis melius fallere, sume togam.

L.

Quanta Gigantei memoratur mensa triumphi
Quantaque nox superis omnibus illa fuit,
Qua bonus accubuit genitor cum plebe deorum
Et licuit Faunis poscere vina Iovem:
Tanta tuas celebrant, Caesar, convivia laurus;
Exhilarant ipsos gaudia nostra deos.
Vescitur omnis eques tecum populusque patresque,
Et capit ambrosias cum duce Roma dapes.
Grandia pollicitus quanto maiora dedisti!
Promissa est nobis sportula, recta data est.

LI.

Quis labor in phiala? docti Myos, anne Myronos?
Mentoris haec manus est, an, Polyclite, tua?
Livescit nulla caligine fusca, nec odit
Exploratores nubila massa focos.
Vera minus flavo radiant electra metallo,
Et niveum felix pustula vincit ebur.
Materiae non cedit opus: sic alligat orbem,
Plurima cum tota lampade luna nitet.
Stat caper Aeolio Thebani vellere Phrixi
Cultus: ab hoc mallet vecta fuisse soror.
Hunc nec Cinyphius tonsor violaverit, et tu
Ipse tua pasci vite, Lyace, velis.
Terga premit pecudis geminis Amor aureus alis,
Palladius tenero lotos ab ore sonat.
Sic Methymnaeo gavisus Arione delphin
Languida non tacitum per freta vexit onus.

Imbuat egregium digno mihi nectare munus
Non grege de domini, sed tua, Ceste, manus.
Ceste, decus mensae, misce Setina: videtur
Ipse puer nobis, ipse sitire caper.
Det numerum cyathis Instanti littera Rufi:
Auctor enim tanti muneris ille mihi.
Si Telethusa venit promissaque gaudia portat,
Servabor dominae, Rufe, triente tuo;
Si dubia est, septunce trahar; si fallit amantem
Ut iugulem curas, nomen utrumque bibam.

LII.

Tonsorem puerum, sed arte talem,
Qualis nec Thalamus fuit Neronis,
Drusorum cuï contigere barbae,
Aequandas semel ad genas rogatus
Rufo, Caediciane, commodavi.
Dum iussus repetit pilos eosdem,
Censura speculi manum regente,
Expingitque cutem facitque longam
Detonsis epaphaeresin capillis,
Barbatus mihi tonsor est reversus.

LV.

Auditur quantum Massyla per avia murmur,
Innumero quotiens silva leone furit,
Pallidus attonitos ad Poena mapalia pastor
Cum revocat tauros et sine mente pecus:
Tantus in Ausonia fremuit modo terror harena.
Quis non esse gregem crederet? unus erat,

Sed cuius tremerent ipsi quoque iura leones,
Cui diadema daret marmore picta Nomas.
O quantum per colla decus, quem sparsit honorem
Aurea lunatae, cum stetit, umbra iubae!
Grandia quam decuit latum venabula pectus
Quantaque de magna gaudia morte tulit!
Unde tuis, Libye, tam felix gloria silvis?
A Cybeles numquid venerat ille iugo?
An magis Herculeo, Germanice, misit ab astro
Hanc tibi vel frater, vel pater ipse feram?

LXV.

Hic ubi Fortunae Reducis fulgentia late
Templa nitent, felix area nuper erat;
Hic stetit Arctoi formosus pulvere belli
Purpureum fundens Caesar ab ore iubar;
Hic lauru redimita comas et candida cultu
Roma salutavit voce manuque deum.
Grande loci meritum testantur et altera dona:
Stat sacer et domitis gentibus arcus ovat.
Hic gemini currus numerant elephanta frequentem,
Sufficit immensis aureus ipse iugis.
Haec est digna tuis, Germanice, porta triumphis;
Hos aditus urbem Martis habere decet.

LXVI.

Augusto pia tura victimasque
Pro vestro date Silio, Camenae.
Bis senos iubet en redire fasces,
Nato consule, nobilique virga

Vatis Castaliam domum sonare.
Rerum prima salus et una Caesar,
Gaudenti superest adhuc quod optet,
Felix purpura tertiusque consul.
Pompeio dederit licet senatus
Et Caesar genero sacros honores,
Quorum pacificus ter ampliavit
Ianus nomina: Silius frequentes
Mavolt sic numerare consulatus.

LXVII.

Horas quinque puer nondum tibi nunciat, et tu
Iam conviva mihi, Caeciliane, venis,
Cum modo distulerint raucae vadimonia quartae
Et Floralicias lasset harena feras.
Curre, age, et illotos revoca, Calliste, ministros;
Sternantur lecti: Caeciliane, sede.
Caldam poscis aquam; nondum mihi frigida venit;
Alget adhuc nudo clusa culina foco.
Mane veni potius; nam cur te quinta moretur?
Ut iantes, sero, Caeciliane, venis.

LXXI.

Quattuor argenti libras mihi tempore brumae
Misisti ante annos, Postumiane, decem.
Speranti plures—nam stare aut crescere debent
Munera—venerunt plusve minusve duae.
Tertius et quartus multo inferiora tulerunt.
Libra fuit quinto Septiciana quidem.

Bessalem ad scutulam sexto pervenimus anno;
Post hunc in cotula rasa selibra data est.
Octavus ligulam misit sextante minorem;
Nonus acu levius vix cochleare tulit.
Quod mittat nobis decimus iam non habet annus:
Quattuor ad libras, Postumiane, redi.

LXXII.

Nondum murice cultus asperoque
Morsu pumicis aridi politus
Arcanum properas sequi, libelle,
Quem pulcherrima iam redire Narbo,
Docti Narbo Paterna Votieni,
Ad leges iubet annuosque fasces;
Votis quod paribus tibi petendum est,
Continget locus ille et hic amicus.
Quam vellem fieri meus libellus!

LXXV.

Dum repetit sera conductos nocte penates
Lingonus a Tecta Flaminiaque recens,
Expulit offenso vitiatum pollice talum
Et iacuit toto corpore fusus humi.
Quid faceret Gallus, qua se ratione moveret?
Ingenti domino servulus unus erat,
Tam macer, ut minimam posset vix ferre lucernam:
Succurrit misero casus opemque tulit.
Quattuor inscripti portabant vile cadaver,
Accipit infelix qualia mille rogus.

Hos comes invalidus summissa voce precatur,
Ut quocunque velint, corpus inane ferant.
Permutatur onus stipataque tollitur alte
Grandis in angusta sarcina sandapila.
Hic mihi de multis unus, Lucane, videtur,
Cui merito dici "mortue Galle" potest.

LXXVIII.

Quos cuperet Phlegraea suos victoria ludos,
Indica quos cuperet pompa, Lyaee, tuos,
Fecit Hyperborei celebrator Stella triumphi,
O pudor! o pietas! et putat esse parum.
Non illi satis est turbato sordidus auro
Hermus et Hesperio qui sonat orbe Tagus.
Omnis habet sua dona dies; nec linea dives
Cessat, et in populum multa rapina cadit.
Nunc veniunt subitis lasciva nomismata nimbis,
Nunc dat spectatas tessera larga feras,
Nunc implere sinus securos gaudet et absens
Sortitur dominos, ne laceretur, avis.
Quid numerem currus ter denaque praemia palmae,
Quae dare non semper consul uterque solet?
Omnia sed, Caesar, tanto superantur honore,
Quod spectatorem te tua laurus habet.

LXXX.

Sanctorum nobis miracula reddis avorum,
Nec pateris, Caesar, saecula cana mori,

Cum veteres Latiae ritus renovantur harenae
Et pugnet virtus simpliciore manu.
Sic priscis servatus honos te praeside templis,
Et casa tam culto sub Iove numen habet;
Sic nova dum condis, revocas, Auguste, priora:
Debentur quae sunt quaeque fuere tibi.

M. VAL. MARTIALIS

EPIGRAMMATON

LIBER IX.

Note, licet nolis, sublimi pectore vates,
  Cui referet serus praemia digna cinis,
Hoc tibi sub nostra breve carmen imagine vivat,
  Quam non obscuris iungis, Avite, viris:
Ille ego sum nulli nugarum laude secundus,
  Quem non miraris, sed puto, lector, amas.
Maiores maiora sonent: mihi parva loquuto
  Sufficit in vestras saepe redire manus.

Ave, mi Torani, frater carissime. Epigramma, quod extra ordinem paginarum est, ad Stertinium clarissimum virum scripsimus, qui imaginem meam ponere in bibliotheca sua voluit. De quo scribendum tibi putavi, ne ignorares, Avitus iste quis vocaretur. Vale et para hospitium.

I.

Dum Ianus hiemes, Domitianus auctumnos,
Augustus annis commodabit aestates;
Dum grande famuli nomen asseret Rheni
Germanicarum magna lux Kalendarum;
Tarpeia summi saxa dum patris stabunt,
Dum voce supplex dumque ture placabit
Matrona divae dulce Iuliae numen:
Manebit altum Flaviae decus gentis
Cum sole et astris cumque luce Romana.
Invicta quidquid condidit manus, caeli est.

III.

Quantum iam superis, Caesar, caeloque dedisti
Si repetas et si creditor esse velis,
Grandis in aetherio licet auctio fiat Olympo
Coganturque dei vendere quidquid habent:
Conturbabit Atlas, et non erit uncia tota,
Decidat tecum qua pater ipse deûm.
Pro Capitolinis quid enim tibi solvere templis,
Quid pro Tarpeiae frondis honore potest?
Quid pro culminibus geminis matrona Tonantis?
Pallada praetereo: res agit illa tuas.
Quid loquar Alciden Phoebumque piosque Laconas?
Addita quid Latio Flavia templa polo?
Expectes et sustineas, Auguste, necesse est:
Nam tibi quod solvat non habet arca Iovis.

XIII.

Nomen habes teneri quod tempora nuncupat anni,
Cum breve Cecropiae ver populantur apes;
Nomen Acidalia meruit quod arundine pingi,
Quod Cytherea sua scribere gaudet acu;
Nomen Erythraeis quod littera facta lapillis,
Gemma quod Heliadum pollice trita notet;
Quod pinna scribente grues ad sidera tollant;
Quod decet in sola Caesaris esse domo.

XVIII.

Est mihi sitque precor longum te praeside, Caesar,
Rus minimum, parvi sunt et in urbe lares.
Sed de valle brevi, quas det sitientibus hortis,
Curta laboratas antlia tollit aquas:
Sicca domus queritur nullo se rore foveri,
Cum mihi vicino Marcia fonte sonet.
Quam dederis nostris, Auguste, penatibus undam,
Castalis haec nobis aut Iovis imber erit.

XX.

Haec, quae tota patet tegiturque et marmore et auro,
Infantis domini conscia terra fuit.
Felix o quantis sonuit vagitibus et quas
Vidit reptantes sustinuitque manus!
Hic steterat veneranda domus, quae praestitit orbi
Quod Rhodos astrifero, quod pia Creta polo.

Curetes texere Iovem crepitantibus armis,
Semiviri poterant qualia ferre Phryges:
At te protexit superûm pater et tibi, Caesar,
Pro iaculo et parma fulmen et aegis erat.

XXIII.

O cui virgineo flavescere contigit auro,
Dic ubi Palladium sit tibi, Care, decus?
"Aspicis en domini fulgentes marmore voltus?
Venit ad has ultro nostra corona comas."
Albanae livere potest pia quercus olivae,
Cinxerit invictum quod prior illa caput.

XXVI.

Audet facundo qui carmina mittere Nervae,
Pallida donabit glaucina, Cosme, tibi;
Paestano violas et cana ligustra colono,
Hyblaeis apibus Corsica mella dabit.—
Sed tamen et parvae nonnulla est gratia Musae;
Appetitur posito vilis oliva lupo;
Nec tibi sit mirum, modici quod conscia vatis
Iudicium metuit nostra Thalia tuum,
Ipse tuas etiam veritus Nero dicitur aures,
Lascivum invenis cum tibi lusit opus.

XXVIII.

Dulce decus scenae, ludorum fama, Latinus
Ille ego sum, plausus deliciaeque tuae;

Qui spectatorem potui fecisse Catonem,
Solvere qui Curios Fabriciosque graves.
Sed nihil a nostro sumpsit mea vita theatro
Et sola tantum scenicus arte feror.
Nec poteram gratus domino sine moribus esse:
Interius mentes inspicit ille deus.
Vos me laurigeri parasitum dicite Phoebi,
Roma sui famulum dum sciat esse Iovis.

XXXI.

Cum comes Arctois haereret Caesaris armis
Velius, hanc Marti pro duce vovit avem.
Luna quater binos non tota peregerat orbes,
Debita poscebat iam sibi vota deus.
Ipse suas anser properavit laetus ad aras
Et cecidit sanctis hostia parva focis.
Octo vides patulo pendere nomismata rostro
Alitis? haec extis condita nuper erant.
Quae litat argento pro te, non sanguine, Caesar,
Victima, iam ferro non opus esse docet.

XXXVIII.

Summa licet velox, Agathine, pericula ludas,
Non tamen efficies, ut tibi parma cadat.
Nolentem sequitur, tenuesque reversa per auras
Vel pede vel tergo, crine vel ungue sedet.
Lubrica Corycio quamvis sint pulpita nimbo
Et rapiant celeres vela negata Noti,

Securos pueri neglecta perambulat artus,
Et nocet artifici ventus et unda nihil.
Ut peccare velis, cum feceris omnia, falli
Non potes: arte opus est, ut tibi parma cadat.

XLIII.

Hic qui dura sedens porrecto saxa leone
Mitigat exiguo magnus in aere deus,
Quaeque tulit, spectat resupino sidera voltu;
Cuius laeva calet robore, dextra mero:
Non est fama recens nec nostri gloria caeli;
Nobile Lysippi munus opusque vides.
Hoc habuit numen Pellaei mensa tyranni,
Qui cito perdomito victor in orbe iacet.
Hunc puer ad Libycas iuraverat Hannibal aras;
Iusserat hic Sullam ponere regna trucem.
Offensus variae tumidis terroribus aulae
Privatos gaudet nunc habitare lares.
Utque fuit quondam placidi conviva Molorchi,
Sic voluit docti Vindicis esse deus.

XLV.

Miles Hyperboreos modo, Marcelline, triones
Et Getici tuleras sidera pigra poli:
Ecce Promethei rupes et fabula montis
Quam prope sunt oculis, nunc adeunda, tuis!
Videris immensis cum conclamata querellis
Saxa senis, dices "Durior ipse fuit."
Et licet haec addas: "Potuit qui talia ferre,
Humanum merito finxerat ille genus."

XLVIII.

Heredem cum me partis tibi, Garrice, quartae
Per tua iurares sacra caputque tuum,
Credidimus,—quis enim damnet sua vota libenter?—
Et spem muneribus fovimus usque datis;
Inter quae rari Laurentem ponderis aprum
Misimus; Aetola de Calydone putes.
At tu continuo populumque patresque vocasti;
Ructat adhuc aprum pallida Roma meum.
Ipse ego,—quis credat?—conviva nec ultimus haesi,
Sed nec costa data est caudave missa mihi.
De quadrante tuo quid sperem, Garrice? Nulla
De nostro nobis uncia venit apro.

LI.

Quod semper superos invito fratre rogasti,
Hoc, Lucane, tibi contigit, ante mori.
Invidet ille tibi; Stygias nam Tullus ad undas
Optabat, quamvis sit minor, ire prior.
Tu colis Elysios nemorisque habitator amoeni
Esse tuo primum nunc sine fratre cupis;
Et si iam nitidis alternus venit ab astris,
Pro Polluce mones Castora ne redeat.

LV.

Luce propinquorum, qua plurima mittitur ales,
Dum Stellae turdos, dum tibi, Flacce, paro,
Occurrit nobis ingens onerosaque turba,
In qua se primum quisque meumque putat.

Demeruisse duos votum est; offendere plures
Vix tutum; multis mittere dona grave est.
Qua possum sola veniam ratione merebor:
Nec Stellae turdos, nec tibi, Flacce, dabo.

LVIII.

Nympha sacri regina lacus, cui grata Sabinus
Et mansura pio munere templa dedit,
Sic montana tuos semper colat Umbria fontes,
Nec tua Baianas Sassina malit aquas:
Ex cipe sollicitos placide, mea dona, libellos;
Tu fueris Musis Pegasis unda meis.—
"Nympharum templis quisquis sua carmina donat,
Quid fieri libris debeat, ipse docet."

LIX.

In Septis Mamurra diu multumque vagatus,
Hic ubi Roma suas aurea vexat opes,
Inspexit molles pueros oculisque comedit;
Non hos, quos primae prostituere casae,
Sed quos arcanae servant tabulata catastae
Et quos non populus, nec mea turba videt.
Inde satur mensas et opertos exuit orbes
Expositumque alte pingue poposcit ebur,
Et testudineum mensus quater hexaclinon
Ingemuit citro non satis esse suo.
Consuluit nares, an olerent aera Corinthon,
Culpavit statuas et, Polyclite, tuas,
Et turbata brevi questus crystallina vitro
Murrina signavit seposuitque decem.

Expendit veteres calathos et si qua fuerunt
  Pocula Mentorea nobilitata manu,
Et virides picto gemmas numeravit in auro,
  Quidquid et a nivea grandius aure sonat.
Sardonychas veros mensa quaesivit in omni
  Et pretium magnis fecit iaspidibus.
Undecima lassus cum iam discederet hora,
  Asse duos calices emit et ipse tulit.

LXVIII.

Quid tibi nobiscum est, ludi scelerate magister,
  Invisum pueris virginibusque caput?
Nondum cristati rupere silentia galli:
  Murmure iam saevo verberibusque tonas.
Tam grave percussis incudibus aera resultant,
  Causidico medium cum faber aptat equum:
Mitior in magno clamor furit amphitheatro,
  Vincenti parmae cum sua turba favet.
Vicini somnum non tota nocte rogamus:
  Nam vigilare leve est, pervigilare grave est.
Discipulos dimitte tuos. Vis, garrule, quantum
  Accipis ut clames, accipere ut taceas?

LXXI.

Massyli leo fama iugi pecorisque maritus
  Lanigeri mirum qua coiere fide.
Ipse licet videas, cavea stabulantur in una
  Et pariter socias carpit uterque dapes.

Nec fetu nemorum gaudent nec mitibus herbis,
Concordem satiat sed rudis agna famem.
Quid meruit terror Nemees, quid proditor Helles,
Ut niteant celsi lucida signa poli?
Sidera si possent pecudesque feraeque mereri,
Hic aries astris, hic leo dignus erat.

LXXII.

Liber, Amyclaea frontem vittate corona,
Qui quatis Ausonia verbera Graia manu,
Clusa mihi texto cum prandia vimine mittas,
Cur comitata dapes nulla lagona venit?
Atqui digna tuo si nomine munera ferres,
Scis, puto, debuerint quae mihi dona dari.

LXXIV.

Effigiem tantum pueri pictura Camoni
Servat, et infantis parva figura manet.
Florentes nulla signavit imagine voltus,
Dum timet ora pius muta videre pater.

LXXVI.

Haec sunt illa mei quae cernitis ora Camoni,
Haec pueri facies primaque forma fuit.
Creverat hic voltus bis denis fortior annis
Gaudebatque suas pingere barba genas,

Et libata semel summos modo purpura cultros
Sparserat. Invidit de tribus una soror
Et festinatis incidit stamina pensis,
Absentemque patri rettulit urna rogum.
Sed ne sola tamen puerum pictura loquatur,
Haec erit in chartis maior imago meis.

LXXXI.

Lector et auditor nostros probat, Aule, libellos,
Sed quidam exactos esse poeta negat.
Non nimium curo: nam cenae fercula nostrae
Malim convivis quam placuisse cocis.

LXXXIII.

Inter tanta tuae miracula, Caesar, harenae,
Quae vincit veterum munera clara ducum,
Multum oculi, sed plus aures debere fatentur
Se tibi, quod spectant qui recitare solent.

LXXXIV.

Cum tua sacrilegos contra, Norbane, furores
Staret pro domino Caesare sancta fides,
Haec ego Pieria ludebam tutus in umbra,
Ille tuae cultor notus amicitiae.
Me tibi Vindelicis Raetus narrabat in oris,
Nescia nec nostri nominis Arctos erat.

O quotiens veterem non inficiatus amicum
Dixisti "Meus est iste poeta, meus!"
Omne tibi nostrum quod bis trieteride iuncta
Ante dabat lector, nunc dabit auctor opus.

LXXXVI.

Festinata sui gemeret quod fata Severi
Silius, Ausonio non semel ore potens,
Cum grege Pierio maestus Phoeboque querebar,
"Ipse meum flevi" dixit Apollo "Linon:"
Respexitque suam quae stabat proxima fratri
Calliopen et ait: "Tu quoque volnus habes.
Aspice Tarpeium Palatinumque Tonantem:
Ausa nefas Lachesis laesit utrumque Iovem."
Numina cum videas duris obnoxia fatis,
Invidia possis exonerare deos.

LXXXVII.

Septem post calices Opimiani
Denso cum iaceam triente blaesus,
Affers nescio quas mihi tabellas
Et dicis "Modo liberum esse iussi
Nastam—servolus est mihi paternus—
Signa." Cras melius, Luperce, fiet.
Nunc signat meus anulus lagonam.

XC.

Sic in gramine floreo reclinis,
Qua gemmantibus hinc et inde rivis
Curva calculus excitatur unda,
Exclusis procul omnibus molestis,
Pertundas glaciem triente nigro,
Frontem sutilibus ruber coronis:
Infamem nimio calore Cypron
Observes, moneo precorque, Flacce,
Messes area cum teret crepantes
Et fervens iuba saeviet leonis.
At tu, diva Paphi, remitte, nostris
Illaesum puerum remitte votis.
Sic Martis tibi serviant Kalendae
Et cum ture meroque victimaque
Libetur tibi candidas ad aras
Secta plurima quadra de placenta.

XCI.

Ad cenam si me diversa vocaret in astra
Hinc invitator Caesaris, inde Iovis,
Astra licet propius, Palatia longius essent,
Responsa ad superos haec referenda darem:
"Quaerite qui malit fieri conviva Tonantis:
Me meus in terris Iuppiter, ecce, tenet."

XCIV.

Sardonica medicata dedit mihi pocula virga:
Os hominis! mulsum me rogat Hippocrates.
Tam stupidus nunquam nec tu, puto, Glauce, fuisti,
Chalcea donanti chrysia qui dederas.
Dulce aliquis munus pro munere poscit amaro? 5
Accipiat, sed si potat in elleboro.

XCVIII.

Vindemiarum non ubique proventus
Cessavit, Ovidi; pluvia profuit grandis.
Centum Coranus amphoras aquae fecit.

XCIX.

Marcus amat nostras Antonius, Attice, Musas,
Charta salutatrix si modo vera refert:
Marcus Palladiae non inficianda Tolosae
Gloria, quem genuit pacis alumna quies.
Tu qui longa potes dispendia ferre viarum, 5
I, liber, absentis pignus amicitiae.
Vilis eras, fateor, si te nunc mitteret emptor:
Grande tui pretium muneris auctor erit.
Multum, crede mihi, refert, a fonte bibatur
Quae fluit, an pigro quae stupet unda lacu. 10

C.

Denaris tribus invitas et mane togatum
Observare iubes atria, Basse, tua:

Deinde haerere tuo lateri, praecedere sellam,
Ad vetulas tecum plus minus ire decem.
Trita quidem nobis togula est vilisque vetusque:
Denaris tamen hanc non emo, Basse, tribus.

CI.

Appia, quam simili venerandus in Hercule Caesar
Consecrat, Ausoniae maxima fama viae,
Si cupis Alcidae cognoscere facta prioris,
Disce: Libyn domuit, aurea poma tulit;
Peltatam Scythico discinxit Amazona nodo,
Addidit Arcadio terga leonis apro;
Aeripedem silvis cervam, Stymphalidas astris
Abstulit, ab Stygia cum cane venit aqua;
Fecundam vetuit reparari mortibus hydram,
Hesperias Tusco lavit in amne boves.
Haec minor Alcides: maior quae gesserit, audi,
Sextus ab Albana quem colit arce lapis.
Asseruit possessa malis Palatia regnis:
Prima suo gessit pro Iove bella puer.
Solus Iuleas cum iam retineret habenas,
Tradidit inque suo tertius orbe fuit.
Cornua Sarmatici ter perfida contudit Histri,
Sudantem Getica ter nive lavit equum.
Saepe recusatos parcus duxisse triumphos
Victor Hyperboreo nomen ab orbe tulit.
Templa deis, mores populo dedit, otia ferro,
Astra suis, caelo sidera, serta Iovi.
Herculeum tantis numen non sufficit actis:
Tarpeio deus hic commodet ora patri.

CII.

Quadringentorum reddis mihi, Phoebe, tabellas:
Centum da potius mutua, Phoebe, mihi.
Quaere alium, cui te tam vano munere iactes:
Quod tibi non possum solvere, Phoebe, meum est.

M. VAL. MARTIALIS
EPIGRAMMATON
LIBER X.

I.

Si nimius videor seraque coronide longus
Esse liber, legito pauca: libellus ero.
Terque quaterque mihi finitur carmine parvo
Pagina: fac tibi me quam cupis esse brevem.

II.

Festinata prior decimi mihi cura libelli
Elapsum manibus nunc revocavit opus.
Nota leges quaedam, sed lima rasa recenti:
Pars nova maior erit: lector, utrique fave,
Lector, opes nostrae: quem cum mihi Roma dedisset,
"Nil tibi quod demus maius habemus" ait.
"Pigra per hunc fugies ingratae flumina Lethes
Et meliore tui parte superstes eris.
Marmora Messalae findit caprificus et audax
Dimidios Crispi mulio ridet equos:
At chartis nec fata nocent et saecula prosunt,
Solaque non norunt haec monimenta mori."

III.

Vernaculorum dicta, sordidum dentem,
Et foeda linguae probra circulatricis,
Quae sulphurato nolit empta ramento
Vatiniorum proxeneta fractorum,
Poeta quidam clancularius spargit
Et volt videri nostra. Credis hoc, Prisce,
Voce ut loquatur psittacus coturnicis
Et concupiscat esse Canus ascaules?
Procul a libellis nigra sit meis fama,
Quos rumor alba gemmeus vehit pinna.
Cur ego laborem notus esse tam prave,
Constare gratis cum silentium possit?

VII.

Nympharum pater amniumque, Rhene,
Quicunque Odrysias bibunt pruinas,
Sic semper liquidis fruaris undis,
Nec te barbara contumeliosi
Calcatum rota conterat bubulci;
Sic et cornibus aureis receptis
Et Romanus eas utraque ripa:
Traianum populis suis et urbi,
Tibris te dominus rogat, remittas.

XIII.

Cum cathedralicios portet tibi reda ministros
Et Libys in longo pulvere sudet eques,

Strataque non unas cingant triclinia Baias
Et Thetis unguento palleat uncta tuo,
Candida Setini rumpant crystalla trientes,
Dormiat in pluma nec meliore Venus:
Ad nocturna iaces fastosae limina moechae
Et madet heu! lacrimis ianua surda tuis,
Urere nec miserum cessant suspiria pectus.
Vis dicam, male sit cur tibi, Cotta? bene est.

XIX.

Nec doctum satis et parum severum,
Sed non rusticulum nimis libellum
Facundo mea Plinio, Thalia,
I perfer: brevis est labor peractae
Altum vincere tramitem Suburae.
Illic Orphea protinus videbis
Udi vertice lubricum theatri,
Mirantesque feras avemque regis,
Raptum quae Phryga pertulit Tonanti.
Illic parva tui domus Pedonis
Caelata est aquilae minore pinna.
Sed ne tempore non tuo disertam
Pulses ebria ianuam, videto.
Totos dat tetricae dies Minervae,
Dum centum studet auribus virorum
Hoc quod saecula posterique possint
Arpinis quoque comparare chartis.
Seras tutior ibis ad lucernas.
Haec hora est tua, cum furit Lyaeus,
Cum regnat rosa, cum madent capilli:
Tunc me vel rigidi legant Catones.

XXI.

Scribere te quae vix intelligat ipse Modestus
Et vix Claranus, quid rogo, Sexte, iuvat?
Non lectore tuis opus est, sed Apolline, libris:
Iudice te maior Cinna Marone fuit.
Sic tua laudentur sane: mea carmina, Sexte,
Grammaticis placeant, ut sine Grammaticis.

XXIV.

Natales mihi Martiae Kalendae,
Lux formosior omnibus Kalendis,
Qua mittunt mihi munus et puellae,
Quinquagesima liba septimamque
Vestris addimus hanc focis acerram.
His vos, si tamen expedit, roganti
Annos addite bis precor novenos,
Ut nondum nimia piger senecta,
Sed vitae tribus arcis peractis
Lucos Elysiae petam puellae.
Post hoc Nestora nec diem rogabo.

XXVI.

Vare, Paractonias Latia modo vite per urbes
Nobilis et centum dux memorande viris,
At nunc, Ausonio frustra promisse Quirino,
Hospita Lagaei litoris umbra iaces.

Spargere non licuit frigentia fletibus ora,
  Pinguia nec maestis addere tura rogis.
Sed datur aeterno victurum carmine munus.
  Numquid et hoc, fallax Nile, negare potes?

XXVIII.

Annorum nitidique sator pulcherrime mundi,
  Publica quem primum vota precesque vocant,
Pervius exiguos habitabas ante penates,
  Plurima qua medium Roma terebat iter.
Nunc tua Caesareis cinguntur limina donis,
  Et fora tot numeras, Iane, quot ora geris.
At tu, sancte pater, tanto pro munere gratus,
  Ferrea perpetua claustra tuere sera.

XXX.

O temperatae dulce Formiae litus,
Vos, cum severi fugit oppidum Martis
Et inquietas fessus exuit curas,
Apollinaris omnibus locis praefert.
Non ille sanctae dulce Tibur uxoris,
Nec Tusculanos Algidosve secessus,
Praeneste nec sic Antiumque miratur.
Non blanda Circe Dardanisve Caieta
Desiderantur, nec Marica nec Liris,
Nec in Lucrina lota Salmacis vena.

Hic summa leni stringitur Thetis vento;
Nec languet aequor, viva sed quies ponti
Pictam phaselon adiuvante fert aura,
Sicut puellae non amantis aestatem
Mota salubre purpura venit frigus.
Nec seta longo quaerit in mari praedam,
Sed e cubiculo lectuloque iactatam
Spectatus alte lineam trahit piscis.
Si quando Nereus sentit Aeoli regnum,
Ridet procellas tuta de suo mensa.
Piscina rhombum pascit et lupos vernas,
Natat ad magistrum delicata muraena:
Nomenculator mugilem citat notum
Et adesse iussi prodeunt senes mulli.
Frui sed istis quando, Roma, permittis?
Quot Formianos imputat dies annus
Negotiosis rebus urbis haerenti?
O ianitores vilicique felices!
Dominis parantur ista, serviunt vobis.

XXXI.

Addixti servum nummis here mille ducentis,
Ut bene cenares, Calliodore, semel.
Nec bene cenasti: mullus tibi quattuor emptus
Librarum cenae pompa caputque fuit.
Exclamare libet: "Non est hic, improbe, non est
Piscis: homo est; hominem, Calliodore, comes."

XXXV.

Omnes Sulpiciam legant puellae,
Uni quae cupiunt viro placere;
Omnes Sulpiciam legant mariti,
Uni qui cupiunt placere nuptae.
Non haec Colchidos asserit furorem,
Diri prandia nec refert Thyestae;
Scyllam, Byblida nec fuisse credit,
Sed castos docet et pios amores,
Lusus, delicias facetiasque.
Cuius carmina qui bene aestimarit,
Nullam dixerit esse sanctiorem,
Nullam dixerit esse nequiorem.
Tales Egeriae iocos fuisse
Udo crediderim Numae sub antro.
Hac condiscipula vel hac magistra
Esses doctior et pudica, Sappho:
Sed tecum pariter simulque visam
Durus Sulpiciam Phaon amarat.
Frustra: namque ea nec Tonantis uxor,
Nec Bacchi, nec Apollinis puella
Erepto sibi viveret Caleno.

XXXVII.

Iuris et aequarum cultor sanctissime legum,
Veridico Latium qui regis ore forum,
Municipi, Materne, tuo veterique sodali
Callaïcum mandas siquid ad Oceanum,

An Laurentino turpes in litore ranas
Et satius tenues ducere credis acos,
Ad sua captivum quam saxa remittere mullum,
Visus erit libris qui minor esse tribus?
Et fatuam summa cenare pelorida mensa
Quodque tegit levi cortice concha brevis,
Ostrea Baianis quam non liventia testis,
Quae domino pueri non prohibente vorent?
Hic olidam clamosus ages in retia volpem
Mordebitque tuos sordida praeda canes:
Illic piscoso modo vix educta profundo
Impedient lepores humida lina meos.—
Dum loquor, ecce redit sporta piscator inani.
Venator capta maele superbus adest·
Omnis ab urbano venit ad mare cena macello.
Callaïcum mandas siquid ad Oceanum?

XLVII.

Vitam quae faciant beatiorem,
Iucundissime Martialis, haec sunt:
Res non parta labore, sed relicta;
Non ingratus ager, focus perennis;
Lis nunquam, toga rara, mens quieta;
Vires ingenuae, salubre corpus;
Prudens simplicitas, pares amici;
Convictus facilis, sine arte mensa;
Nox non ebria, sed soluta curis;
Non tristis torus, et tamen pudicus;

Somnus, qui faciat breves tenebras:
Quod sis, esse velis nihilque malis;
Summum nec metuas diem, nec optes.

XLVIII.

Nunciat octavam Phariae sua turba iuvencae
Et pilata redit iamque subitque cohors.
Temperat haec thermas, nimio prior hora vapore
Halat et immodico sexta Nerone calet.
Stella, Nepos, Cani, Cerealis, Flacce, venitis?
Septem signa capit; sex sumus, adde Lupum.
Exoneraturas ventrem mihi vilica malvas
Attulit et varias, quas habet hortus, opes.
In quibus est lactuca sedens et tonsile porrum:
Nec deest ructatrix mentha nec herba salax.
Secta coronabunt rutatos ova lacertos
Et madidum thynni de sale sumen erit.
Gustus in his; una ponetur cenula mensa,
Haedus, inhumani raptus ab ore lupi,
Et quae non egeant ferro structoris ofellae,
Et faba fabrorum prototomique rudes.
Pullus ad haec cenisque tribus iam perna superstes
Addetur; saturis mitia poma dabo,
De Nomentana vinum sine facce lagona,
Quae bis Frontino consule prima fuit.
Accedunt sine felle ioci nec mane timenda
Libertas et nil quod tacuisse velis.
De prasino conviva meus venetoque loquatur,
Nec faciunt quemquam pocula nostra reum.

XLIX.

Cum potes amethystinos trientes
Et nigro madeas Opimiano,
Propinas modo conditum Sabinum
Et dicis mihi, Cotta "Vis in auro?"
Quisquam plumbea vina volt in auro?

L.

Frangat Idumaeas tristis Victoria palmas,
Plange, Favor, saeva pectora nuda manu.
Mutet Honor cultus et iniquis munera flammis
Mitte coronatas, Gloria maesta, comas.
Heu facinus! prima fraudatus, Scorpe, iuventa
Occidis et nigros tam cito iungis equos.
Curribus illa tuis semper properata brevisque
Cur fuit et vitae tam prope meta tuae?

LI.

Sidera iam Tyrius Phrixei respicit agni
Taurus et alternum Castora fugit hiems;
Ridet ager, vestitur humus, vestitur et arbor,
Ismarium pellex Attica plorat Ityn.
Quos, Faustine, dies, quales tibi Roma Ravennae
Abstulit! o soles, o tunicata quies!
O nemus, o fontes solidumque madentis harenae
Litus et aequoreis splendidus Anxur aquis,

Et non unius spectator lectulus undae,
Qui videt hinc puppes fluminis, inde maris!
Sed nec Marcelli Pompeianumque, nec illic
Sunt triplices thermae, nec fora iuncta quater,
Nec Capitolini summum penetrale Tonantis,
Quaeque nitent caelo proxima templa suo.
Dicere te lassum quotiens ego credo Quirino:
"Quae tua sunt, tibi habe: quae mea, redde mihi."

LVIII.

Anxuris aequorei placidos, Frontine, recessus
Et propius Baias litoreamque domum,
Et quod inhumanae cancro fervente cicadae
Non novere nemus, flumineosque lacus
Dum colui, doctas tecum celebrare vacabat
Pieridas, nunc nos maxima Roma terit.
Hic mihi quando dies meus est? iactamur in alto
Urbis et in sterili vita labore perit,
Dura suburbani dum iugera pascimus agri
Vicinosque tibi, sancte Quirine, lares.
Sed non solus amat qui nocte dieque frequentat
Limina, nec vatem talia damna decent.
Per veneranda mihi Musarum sacra, per omnes
Iuro deos, et non officiosus amo.

LXII.

Ludi magister, parce simplici turbae.
Sic te frequentes audiant capillati

Et delicatae diligat chorus mensae,
Nec calculator, nec notarius velox
Maiore quisquam circulo coronetur.
Albae leone flammeo calent luces
Tostamque fervens Iulius coquit messem.
Cirrata loris horridis Scythae pellis,
Qua vapulavit Marsyras Celaenaeus,
Ferulaeque tristes, sceptra paedagogorum,
Cessent et Idus dormiant in Octobres:
Aestate pueri si valent, satis discunt.

LXV.

Cum te municipem Corinthiorum
Iactes, Charmenion, negante nullo,
Cur frater tibi dicor, ex Hiberis
Et Celtis genitus Tagique civis?
An voltu similes videmur esse?
Tu flexa nitidus coma vagaris,
Hispanis ego contumax capillis;
Levis dropace tu cotidiano,
Hirsutis ego cruribus genisque:
Os blaesum tibi debilisque lingua est,
Nobis fistula fortius loquetur:
Tam dispar aquilae columba non est,
Nec dorcas rigido fugax leoni.
Quare desine me vocare fratrem,
Ne te, Charmenion, vocem sororem.

LXX.

Quod mihi vix unus toto liber exeat anno,
Desidiae tibi sum, docte Potite, reus.

Iustius at quanto mirere, quod exeat unus,
Labantur toti cum mihi saepe dies.
Non resalutantes video nocturnus amicos,
Gratulor et multis; nemo, Potite, mihi.
Nunc ad luciferam signat mea gemma Dianam,
Nunc me prima sibi, nunc sibi quinta rapit.
Nunc consul praetorve tenet reducesque choreae,
Auditur tota saepe poeta die.
Sed nec causidico possis impune negare,
Nec si te rhetor grammaticusve rogent:
Balnea post decimam lasso centumque petuntur
Quadrantes. Fiet quando, Potite, liber?

LXXI.

Quisquis laeta tuis et sera parentibus optas
Fata, brevem titulum marmoris huius ama.
Condidit hac caras tellure Rabirius umbras:
Nulli sorte iacent candidiore senes.
Bis sex lustra tori nox mitis et ultima clusit.
Arserunt uno funera bina rogo.
Hos tamen ut primis raptos sibi quaerit in annis
Improbius nihil his fletibus esse potest.

LXXIII.

Littera facundi gratum mihi pignus amici
Pertulit, Ausoniae dona superba togae,
Qua non Fabricius, sed vellet Apicius uti,
Vellet Maecenas Caesarianus eques.

Vilior haec nobis alio mittente fuisset:
Non quacunque manu victima caesa litat.
A te missa venit. Possem nisi munus amare,
Marce, tuum, poteram nomen amare meum.
Munere sed plus est et nomine gratius ipso
Officium docti iudiciumque viri.

LXXVII.

Nequius a Caro nihil unquam, Maxime, factum est,
Quam quod febre perît: fecit et illa nefas.
Saeva nocens febris saltem quartana fuisset!
Servari medico debuit ille suo.

LXXVIII.

Ibis litoreas, Macer, Salonas,
Ibit rara fides amorque recti
Et secum comitem trahet pudorem.
Semper pauperior redit potestas.
Felix auriferae colone terrae,
Rectorem vacuo sinu remittes
Optabisque moras, et exeuntem
Udo Dalmata gaudio sequeris.
Nos Celtas, Macer, et truces Hiberos
Cum desiderio tui petemus.
Sed quaecunque tamen feretur illinc
Piscosi calamo Tagi notata,
Macrum pagina nostra nominabit.
Sic inter veteres legar poetas,
Nec multos mihi praeferas priores,
Uno sed tibi sim minor Catullo.

LXXIX.

Ad lapidem Torquatus habet praetoria quartum;
Ad quartum breve rus emit Octacilius.
Torquatus nitidas vario de marmore thermas
Extruxit; cucumam fecit Otacilius.
Disposuit daphnona suo Torquatus in agro;
Castaneas centum sevit Otacilius.
Consule Torquato vici fuit ille magister,
Non minor in tanto visus honore sibi.
Grandis ut exiguam bos ranam ruperat olim,
Sic, puto, Torquatus rumpet Otacilium.

LXXXV.

Iam senior Ladon Tiberinae nauta carinae
Proxima dilectis rura paravit aquis.
Quae cum saepe vagus premeret torrentibus undis
Tibris et hiberno rumperet arva lacu,
Emeritam puppim, ripa quae stabat in alta,
Implevit saxis opposuitque vadis.
Sic nimias avertit aquas. Quis credere posset?
Auxilium domino mersa carina tulit.

LXXXVII.

Octobres age sentiat Kalendas
Facundi pia Roma Restituti.
Linguis omnibus et favete votis;
Natalem colimus, tacete lites.

Absit cereus aridi clientis,
Et vani triplices brevesque mappae
Expectent gelidi iocos Decembris.
Certent muneribus beatiores.
Agrippae tumidus negotiator
Cadmi municipes ferat lacernas;
Pugnorum reus ebriaeque noctis
Cenatoria mittat advocato;
Infamata virum puella vicit?
Veros sardonychas, sed ipsa tradat;
Mirator veterum senex avorum
Donet Phidiaci toreuma caeli,
Venator leporem, colonus haedum,
Piscator ferat aequorum rapinas.
Si mittit sua quisque, quid poetam
Missurum tibi, Restitute, credis?

LXXXVIII.

Omnes persequeris praetorum, Cotta, libellos
Accipis et ceras. Officiosus homo es.

XCII.

Mari quietae cultor et comes vitae,
Quo sive prisca gloriatur Atina,
Has tibi gemellas barbari decus luci
Commendo pinus ilicesque Faunorum
Et semidocti vilici manu structas
Tonantis aras horridique Silvani,
Quas pinxit agni saepe sanguis aut haedi,
Dominamque sancti virginem deam templi,

Et quem sororis hospitem vides castae
Martem mearum principem Kalendarum,
Et delicatae laureum nemus Florae,
In quod Priapo persequente confugit.
Hoc omne agelli mite parvuli numen
Seu tu cruore, sive ture placabis:
"Ubicunque vester Martialis est," dices,
"Hac, ecce, mecum dextera litat vobis
Absens sacerdos; vos putate praesentem
Et date duobus quidquid alter optabit."

XCIII.

Si prior Euganeas, Clemens, Helicaonis oras
Pictaque pampineis videris arva iugis,
Perfer Atestinae nondum vulgata Sabinae
Carmina, purpurea sed modo culta toga.
Ut rosa delectat, metitur quae pollice primo,
Sic nova nec mento sordida charta iuvat.

XCVII.

Dum levis arsura struitur Libitina papyro,
Dum myrrham et casiam flebilis uxor emit,
Iam scrobe, iam lecto, iam pollinctore parato
Heredem scripsit me Numa: convaluit.

CIV.

I nostro comes, i libelle, Flavo
Longum per mare, sed faventis undae,

Et cursu facili tuisque ventis
Hispanae pete Tarraconis arces.
Illinc te rota tollet et citatus
Altam Bilbilin et tuum Salonem
Quinto forsitan essedo videbis.
Quid mandem tibi, quaeris? Ut sodales
Paucos, sed veteres et ante brumas
Triginta mihi quattuorque visos
Ipsa protinus a via salutes
Et nostrum admoneas subinde Flavum,
Iucundos mihi nec laboriosos
Secessus pretio paret salubri,
Qui pigrum faciant tuum parentem.
Haec sunt. Iam tumidus vocat magister
Castigatque moras, et aura portum
Laxavit melior; vale, libelle:
Navem, scis puto, non moratur unus.

M. VAL. MARTIALIS

EPIGRAMMATON

LIBER XI.

I.

Quo tu, quo, liber otiose, tendis
Cultus sidone non cotidiana?
Numquid Parthenium videre? Certe.
Vadas et redeas inevolutus.
Libros non legit ille, sed libellos;
Nec Musis vacat, aut suis vacaret.
Ecquid te satis aestimas beatum,
Contingunt tibi si manus minores?
Vicini pete porticum Quirini:
Turbam non habet otiosiorem
Pompeius vel Agenoris puella,
Vel primae dominus levis carinae.
Sunt illic duo tresve, qui revolvant
Nostrarum tineas ineptiarum,
Sed cum sponsio fabulaeque lassae
De Scorpo fuerint et Incitato.

IV.

Sacra laresque Phrygum, quos Troiae maluit heres
Quam rapere arsuras Laomedontis opes,
Scriptus et aeterno nunc primum Iuppiter auro
Et soror et summi filia tota patris,
Et qui purpureis iam tertia nomina fastis,
Iane, refers Nervae; vos precor ore pio:
Hunc omnes servate ducem, servate senatum;
Moribus hic vivat principis, ille suis.

V.

Tanta tibi est recti reverentia, Caesar, et aequi,
Quanta Numae fuerat: sed Numa pauper erat.
Ardua res haec est, opibus non tradere mores
Et cum tot Croesos viceris, esse Numam.
Si redeant veteres, ingentia nomina, patres,
Elysium liceat si vacuare nemus:
Te colet invictus pro libertate Camillus,
Aurum Fabricius, te tribuente, volet;
Te duce gaudebit Brutus, tibi Sulla cruentus
Imperium tradet, cum positurus erit;
Et te privato cum Caesare Magnus amabit,
Donabit totas et tibi Crassus opes.
Ipse quoque infernis revocatus Ditis ab umbris
Si Cato reddatur, Caesarianus erit.

XIII.

Quisquis Flaminiam teris, viator,
Noli nobile praeterire marmor.

Urbis deliciae salesque Nili,
Ars et gratia, lusus et voluptas,
Romani decus et dolor theatri
Atque omnes Veneres Cupidinesque
Hoc sunt condita, quo Paris, sepulcro.

XXIV.

Dum te prosequor et domum reduco,
Aurem dum tibi praesto garrienti,
Et quidquid loqueris facisque laudo,
Quot versus poterant, Labulle, nasci?
Hoc damnum tibi non videtur esse,
Si quod Roma legit, requirit hospes,
Non deridet eques, tenet senator,
Laudat causidicus, poeta carpit,
Propter te perit? hoc Labulle, verum est?
Hoc quisquam ferat, ut tibi tuorum
Sit maior numerus togatulorum,
Librorum mihi sit minor meorum?
Triginta prope iam diebus una est
Nobis pagina vix peracta. Sic fit,
Cum cenare domi poeta non volt.

XXXI.

Atreus Caecilius cucurbitarum
Sic illas quasi filios Thyestae
In partes lacerat secatque mille.
Gustu protinus has edes in ipso,

Has prima feret alterave cena,
Has cena tibi tertia reponet.
Hinc seras epidipnidas parabit,
Hinc pistor fatuas facit placentas,
Hinc et multiplices struit tabellas
Et notas caryotidas theatris;
Hinc exit varium coco minutal,
Ut lentem positam fabamque credas:
Boletos imitatur et botellos,
Et caudam cybii brevesque maenas:
Hinc cellarius experitur artes,
Ut condat vario vafer sapore
In rutae folium Capelliana.
Sic implet gabatas parapsidesque,
Et leves scutulas cavasque lances.
Hoc lautum vocat, hoc putat venustum,
Unum ponere ferculis tot assem.

XXXIII.

Saepius ad palmam Prasinus post fata Neronis
Pervenit et victor praemia plura refert.
I nunc, livor edax, dic te cessisse Neroni;
Vicit nimirum non Nero, sed Prasinus.

XXXVI.

Gaius hanc lucem gemma mihi Iulius alba
Signat, io, votis redditus, ecce, meis.
Desperasse iuvat veluti iam rupta sororum
Fila; minus gaudent qui timuere nihil.

Hypne, quid expectas, piger? immortale Falernum
Funde, senem poscunt talia vota cadum.
Quincunces et sex cyathos bessemque bibamus,
Gaius ut fiat Iulius et Proculus.

XLI.

Indulget pecori nimium dum pastor Amyntas
Et gaudet fama luxuriaque gregis,
Cedentes oneri ramos silvamque fluentem
Vicit, concussas ipse secutus opes.
Triste nemus dirae vetuit superesse ruinae
Damnavitque rogis noxia ligna pater.
Pingues, Lygde, sues habeat vicinus Iollas:
Te satis est nobis annumerare pecus.

LII.

Cenabis belle, Iuli Cerealis, apud me;
Conditio est melior si tibi nulla, veni.
Octavam poteris servare; lavabimur una:
Scis, quam sint Stephani balnea iuncta mihi.
Prima tibi dabitur ventri lactuca movendo
Utilis, et porris fila resecta suis.
Mox vetus et tenui maior cordyla lacerto,
Sed quam cum rutae frondibus ova tegant.
Altera non deerunt tenui versata favilla
Et Velabrensi massa coacta foco;
Et quae Picenum senserunt frigus olivae.
Haec satis in gustu. Cetera nosse cupis?

Mentiar, ut venias: pisces, conchylia, sumen
Et chortis saturas atque paludis aves,
Quae nec Stella solet rara nisi ponere cena.
Plus ego polliceor: nil recitabo tibi.
Ipse tuos nobis relegas licet usque Gigantas,
Rura vel aeterno proxima Vergilio.

LXIX.

Amphitheatrales inter nutrita magistros
Venatrix, silvis aspera, blanda domi,
Lydia dicebar, domino fidissima Dextro,
Qui non Erigones mallet habere canem.
Nec qui Dictaea Cephalum de gente secutus
Luciferae pariter venit ad astra deae.
Non me longa dies nec inutilis abstulit aetas,
Qualia Dulichio fata fuere cani.
Fulmineo spumantis apri sum dente peremptа,
Quantus erat, Calydon, aut, Erymanthe, tuus.
Nec queror infernas quamvis cito rapta sub umbras:
Non potui fato nobiliore mori.

LXXX.

Litus beatae Veneris aureum Baias,
Baias superbae blanda dona naturae,
Ut mille laudem, Flacce, versibus Baias,
Laudabo digne non satis tamen Baias.
Sed Martialem malo, Flacce, quam Baias.
Optare utrumque pariter, improbi votum est.
Quod si deorum munere hoc tibi detur,
Quid gaudiorum est Martialis et Baiae!

XCI.

Aeolidos Canace iacet hoc tumulata sepulcro,
Ultima cui parvae septima venit hiems.
Ah scelus, ah facinus! properas quid flere, viator?
Non licet hic vitae de brevitate queri.
Tristius est leto leti genus: horrida voltus
Abstulit et tenero sedit in ore lues,
Ipsaque crudeles ederunt oscula morbi,
Nec data sunt nigris tota labella rogis.
Si tam praecipiti fuerant ventura volatu,
Debuerant alia fata venire via.
Sed mors vocis iter properavit cludere blandae,
Ne posset duras flectere lingua deas.

XCVIII.

Effugere non est, Flacce, basiatores.
Instant, morantur, persecuntur, occurrunt,
Et hinc et illinc, usquequaque, quacunque.
Non ulcus acre pustulaeve lucentes,
Nec triste mentum sordidique lichenes,
Nec labra pingui delibuta cerato,
Nec congelati gutta proderit nasi:
Et aestuantem basiant et algentem,
Et nuptiale basium reservantem.
Non te cucullis asseret caput tectum,
Lectica nec te tuta pelle veloque,
Nec vindicabit sella saepius clusa:
Rimas per omnes basiator intrabit.

Non consulatus ipse, non tribunatus
Senive fasces, nec superba clamosi
Lictoris abiget virga basiatorem.
Sedeas in alto tu licet tribunali
Et e curuli iura gentibus reddas,
Ascendet illa basiator atque illa,
Febricitantem basiabit et flentem,
Dabit oscitanti basium natantique,
Dabit et cacanti. Remedium mali solum est,
Facias amicum basiare quem nolis.

CVII

Explicitum nobis usque ad sua cornua librum
Et quasi perlectum, Septiciane, refers.
Omnia legisti. Credo, scio, gaudeo, verum est.
Perlegi libros sic ego quinque tuos.

M. VAL. MARTIALIS

EPIGRAMMATON

LIBER XII.

Val. Martialis Prisco suo S.

Scio me patrocinium debere contumacissimae trienni desidiae; quo absolvenda non esset inter illas quoque urbicas occupationes, quibus facilius consequimur, ut molesti potius, quam ut officiosi esse videamur; nedum in hac provinciali solitudine, ubi nisi etiam intemperanter studemus, et sine solatio et sine excusatione secessimus. Accipe ergo rationem; in qua hoc maximum et primum est, quod civitatis aures, quibus assueveram, quaero, et videor mihi in alieno foro litigare. Si quid est enim, quod in libellis meis placeat, dictavit auditor. Illam iudiciorum subtilitatem, illud materiarum ingenium, bibliothecas, theatra, convictus, in quibus studere se voluptates non sentiunt, ad summam omnium illa, quae delicati reliquimus, desideramus quasi destituti. Accedit his municipalium rubigo dentium et iudici loco livor, et unus aut alter

mali, in pusillo loco multi; adversus quod difficile est habere cotidie bonum stomachum. Ne mireris igitur abiecta ab indignante quae a gestiente fieri solebant. Ne quid tamen et advenienti tibi ab urbe et exigenti negarem,—cui non refero gratiam, si tantum ea praesto quae possum,—imperavi mihi, quod indulgere consueram; et studui paucissimis diebus, ut familiarissimas mihi aures tuas exciperem adventoria sua. Tu velim ista, quae tantum apud te non periclitantur, diligenter aestimare et excutere non graveris; et, quod tibi difficillimum est, de nugis nostris iudices nitore seposito, ne Romam, si ita decreveris, non Hispaniensem mittamus, sed Hispanum.

I.

Retia dum cessant latratoresque Molossi
Et non invento silva quiescit apro,
Otia, Prisce, brevi poteris donare libello.
Hora nec aestiva est nec tibi tota perit.

III.

Ad populos mitti qui nuper ab urbe solebas,
Ibis, io, Romam nunc peregrine liber,
Auriferi de gente Tagi tetricique Salonis,
Dat patrios manes quae mihi terra potens.
Non tamen hospes eris, nec iam potes advena dici,
Cuius habet fratres tot domus alta Remi.
Iure tuo veneranda novi pete limina templi,
Reddita Pierio sunt ubi templa choro.

Vel si malueris, prima gradiere Subura :
Atria sunt illinc consulis alta mei.
Laurigeros habitat facundus Stella penates,
Clarus Iantheae Stella sititor aquae.
Fons ibi Castalius vitreo torrente superbus,
Unde novem dominas saepe bibisse ferunt.
Ille dabit populo patribusque equitique legendum,
Nec nimium siccis perleget ipse genis.
Quid titulum poscis? versus duo tresve legantur,
Clamabunt omnes te, liber, esse meum.

VI.

Contigit Ausoniae procerum mitissimus aulae
Nerva ; licet toto nunc Helicone frui.
Recta Fides, hilaris Clementia, cauta Potestas
Iam redeunt : longi terga dedere Metus.
Hoc populi gentesque tuae, pia Roma, precantur :
Dux tibi sit semper talis, et iste diu.
Macte animi, quem rarus habes, morumque tuorum,
Quos Numa, quos hilaris posset habere Cato.
Largiri, praestare, breves extendere census
Et dare quae faciles vix tribuere dei,
Nunc licet et fas est. Sed tu sub principe duro
Temporibusque malis ausus es esse bonus.

IX.

Palma regit nostros, mitissime Caesar, Hiberos,
Et placido fruitur pax peregrina iugo.
Ergo agimus laeti tanto pro munere grates ;
Misisti mores in loca nostra tuos.

XIV.

Parcius utaris, moneo, rapiente veredo,
Prisce, nec in lepores tam violentus eas.
Saepe satisfecit praedae venator, et acri
Decidit excussus, nec rediturus, equo.
Insidias et campus habet: nec fossa, nec agger,
Nec sint saxa licet, fallere plana solent.
Non deerit qui tanta tibi spectacula praestet,
Invidia fati sed leviore cadat.
Si te delectant animosa pericula, Tuscis
—Tutior est virtus—insidiemur apris.
Quid te frena iuvant temeraria? saepius illis,
Prisce, datum est equitem rumpere, quam leporem.

XV.

Quidquid Parrhasia nitebat aula,
Donatum est oculis deisque nostris.
Miratur Scythicas virentis auri
Flammas Iuppiter, et stupet superbi
Regis delicias gravesque luxus.
Haec sunt pocula, quae decent Tonantem;
Haec sunt, quae Phrygium decent ministrum.
Omnes cum Iove nunc sumus beati.
At nuper—pudet, ah pudet fateri—
Omnes cum Iove pauperes eramus.

XVIII.

Dum tu forsitan inquietus erras
Clamosa, Iuvenalis, in Subura,

Aut collem dominae teris Dianae ;
Dum per limina te potentiorum
Sudatrix toga ventilat vagumque
Maior Caelius et minor fatigant :
Me multos repetita post Decembres
Accepit mea rusticumque fecit
Auro Bilbilis et superba ferro.
Hic pigri colimus labore dulci
Boterdum Plateamque ; Celtiberis
Haec sunt nomina crassiora terris.
Ingenti fruor improboque somno,
Quem nec tertia saepe rumpit hora,
Et totum mihi nunc repono, quidquid
Ter denos vigilaveram per annos.
Ignota est toga, sed datur petenti
Rupta proxima vestis a cathedra.
Surgentem focus excipit superba
Vicini strue cultus iliceti,
Multa vilica quem coronat olla.
Dispensat pueris rogatque longos
Levis ponere vilicus capillos.
Sic me vivere, sic iuvat perire.

XXIV.

O iucunda, covinne, solitudo,
Carruca magis essedoque gratum
Facundi mihi munus Aeliani !
Hic mecum licet, hic, Iuvate, quidquid
In buccam tibi venerit, loquaris.

Non rector Libyci niger caballi,
Succinctus neque cursor antecedit.
Nusquam est mulio; mannuli tacebunt.
O si conscius esset hic Avitus,
Aurem non ego tertiam timerem.
Totus quam bene sic dies abiret!

XXV.

Cum rogo te nummos sine pignore, "non habeo," inquis.
Idem, si pro me spondet agellus, habes.
Quod mihi non credis veteri, Telesine, sodali,
Credis coliculis arboribusque meis.
Ecce, reum Carus te detulit: assit agellus.
Exilio comitem quaeris? agellus eat.

XXVI.

Sexagena teras cum limina mane senator,
Esse tibi videor desidiosus eques,
Quod non a prima discurram luce per urbem
Et referam lassus basia mille domum.
Sed tu purpureis ut des nova nomina fastis,
Aut Nomadum gentes Cappadocumve regas:
At mihi, quem cogis medios obrumpere somnos
Et matutinum ferre patique lutum,
Quid petitur? Rupta cum pes vagus exit aluta
Et subitus crassae decidit imber aquae.

Nec venit ablatis clamatus verna lacernis,
Accedit gelidam servus ad auriculam,
Et "Rogat ut secum cenes Laetorius" inquit.
Viginti nummis? non ego: malo famem,
Quam sit cena mihi, tibi sit provincia merces,
Et faciamus idem, nec mercamur idem.

XXIX.

Hermogenes tantus mapparum, Pontice, fur est,
Quantus nummorum vix, puto, Massa fuit.
Tu licet observes dextram teneasque sinistram,
Inveniet, mappam qua ratione trahat.
Cervinus gelidum sorbet sic halitus anguem,
Casuras alte sic rapit Iris aquas.
Nuper cum Myrino peteretur missio laeso,
Subduxit mappas quattuor Hermogenes.
Cretatam praetor cum vellet mittere mappam,
Praetori mappam surpuit Hermogenes.
Attulerat mappam nemo, dum furta timentur:
Mantile e mensa surpuit Hermogenes.
Hoc quoque si deerit, medios discingere lectos
Mensarumque pedes non timet Hermogenes.
Quamvis non modico caleant spectacula sole,
Vela reducuntur, cum venit Hermogenes.
Festinant trepidi substringere carbasa nautae,
Ad portum quotiens paruit Hermogenes.
Linigeri fugiunt calvi sistrataque turba,
Inter adorantes cum stetit Hermogenes.
Ad cenam Hermogenes mappam non attulit unquam.
A cena semper rettulit Hermogenes.

XXXI.

Hoc nemus, hi fontes, haec textilis umbra supini
Palmitis, hoc riguae ductile flumen aquae,
Prataque nec bifero cessura rosaria Paesto
Quodque viret Iani mense, nec alget olus;
Quaeque natat clusis anguilla domestica lymphis,
Quaeque gerit similes candida turris aves:
Munera sunt dominae: post septima lustra reverso
Hos Marcella lares parvaque regna dedit.
Si mihi Nausicaa patrios concederet hortos,
Alcinoo possem dicere "Malo meos."

XXXIV.

Triginta mihi quattuorque messes
Tecum, si memini, fuere, Iuli.
Quarum dulcia mixta sunt amaris,
Sed iucunda tamen fuere plura.
Et si calculus omnis huc et illuc
Diversus bicolorque digeratur,
Vincet candida turba nigriorem.
Si vitare voles acerba quaedam
Et tristes animi cavere morsus,
Nulli te facias nimis sodalem.
Gaudebis minus, et minus dolebis.

XXXVI.

Libras quattuor, aut duas amico
Algentemque togam brevemque laenam,

Interdum aureolos manu crepantes,
Possint ducere qui duas Kalendas,
Quod nemo, nisi tu, Labulle, donas,
Non es, crede mihi, bonus. Quid ergo?
Ut verum loquar, optimus malorum es.
Pisones Senecasque Memmiosque,
Et Crispos mihi redde, sed priores:
Fies protinus ultimus bonorum.
Vis cursu pedibusque gloriari?
Tigrim vince levemque Passerinum.
Nulla est gloria praeterire asellos.

XXXIX.

Odi te, quia bellus es, Sabelle.
Res est putida, bellus et Sabellus,
Bellum denique malo, quam Sabellum.
Tabescas utinam, Sabelle, belle!

XLVIII.

Boletos et aprum si tanquam vilia ponis,
Et non esse putas haec mea vota, volo.
Si fortunatum fieri me credis et heres
Vis scribi propter quinque Lucrina, vale.
Lauta tamen cena est: fateor, lautissima, sed cras
Nil erit, immo hodie, protinus immo nihil.
Mullorum leporumque et suminis exitus hic est,
Sulphureusque color carnificesque pedes.

Non Albana mihi sit comissatio tanti,
Nec Capitolinae pontificumque dapes.
Imputet ipse deus nectar mihi, fiet acetum,
Et Vaticani perfida vappa cadi.
Convivas alios cenarum quaere magister,
Quos capiant mensae regna superba tuae.
Me meus ad subitas invitet amicus ofellas:
Haec mihi, quam possum reddere, cena placet.

L.

Daphnonas, platanonas et aerios pityonas
Et non unius balnea solus habes,
Et tibi centenis stat porticus alta columnis,
Calcatusque tuo sub pede lucet onyx;
Pulvereumque fugax hippodromon ungula plaudit,
Et pereuntis aquae fluctus ubique sonat.
Atria longa patent; sed nec cenantibus usquam,
Nec somno locus est. Quam bene non habitas!

LI.

Tempora Pieria solitus redimire corona,
Nec minus attonitis vox celebrata reis,
Hic situs est, hic ille tuus, Sempronia, Rufus,
Cuius et ipse tui flagrat amore cinis.
Dulcis in Elysio narraris fabula campo
Et stupet ad raptus Tyndaris ipsa tuos.
Tu melior, quae deserto raptore redisti:
Illa virum voluit nec repetita sequi.

Ridet, et Iliacos audit Menelaus amores:
Absolvit Phrygium vestra rapina Parim.
Accipient olim cum te loca laeta piorum,
Non erit in Stygia notior umbra domo.
Non aliena videt, sed amat Proserpina raptas:
Iste tibi dominam conciliavit amor.

LIII.

Nummi cum tibi sint opesque tantae,
Quantas civis habet, Paterne, rarus,
Largiris nihil incubasque gazae,
Ut magnus draco, quem canunt poetae
Custodem Scythici fuisse luci.
Sed causa, ut memoras et ipse iactas,
Dirae filius es rapacitatis.
Ecquid tu fatuos rudesque quaeris,
Illudas quibus auferasque mentem?
Huic semper vitio pater fuisti.

LVII.

Cur saepe sicci parva rura Nomenti
Laremque villae sordidum petam, quaeris?
Nec cogitandi, Sparse, nec quiescendi
In urbe locus est pauperi. Negant vitam
Ludimagistri mane, nocte pistores,
Aerariorum marculi die toto.
Hinc otiosus sordidam quatit mensam
Neroniana nummularius massa;

Illinc balucis malleator Hispanae
Tritum nitenti fuste verberat saxum.
Nec turba cessat entheata Bellonae,
Nec fasciato naufragus loquax trunco,
A matre doctus nec rogare Iudaeus,
Nec sulphuratae lippus institor mercis.
Numerare pigri damna qui potest somni,
Dicet quot aera verberent manus urbis,
Cum secta Colcho Luna vapulat rhombo.
Tu, Sparse, nescis ista, nec potes scire,
Petilianis delicatus in regnis,
Cui plana summos despicit domus montes,
Et rus in urbe est vinitorque Romanus.
Nec in Falerno colle maior auctumnus,
Intraque limen clusus essedo cursus,
Et in profundo somnus, et quies nullis
Offensa linguis; nec dies nisi admissus.
Nos transeuntis risus excitat turbae,
Et ad cubile est Roma. Taedio fessis
Dormire quotiens libuit, imus ad villam.

LXII.

Antiqui rex magne poli mundique prioris,
Sub quo pigra quies nec labor ullus erat,
Nec regale nimis fulmen nec fulmine digni,
Scissa nec ad Manes, sed sibi dives humus:
Laetus ad haec facilisque veni solemnia Prisci
Gaudia: cum sacris te decet esse tuis.

Tu reducem patriae sexta, pater optime, bruma
Pacifici Latia reddis ab urbe Numae.
Cernis, ut Ausonio similis tibi pompa macello
Pendeat et quantus luxurietur honos?
Quam non parca manus largaeque nomismata mensae,
Quae, Saturne, tibi pernumerentur opes?
Utque sit his pretium meritis et gratia maior,
Et pater et frugi sic tua sacra colit.
At tu sancte tuo sic semper amere Decembri,
Hos illi iubeas saepe redire dies.

LXVI

Bis quinquagenis domus est tibi milibus empta,
Vendere quam summa vel breviore cupis.
Arte sed emptorem vafra corrumpis, Amoene,
Et casa divitiis ambitiosa latet.
Gemmantes prima fulgent testudine lecti,
Et Maurusiaci pondera rara citri;
Argentum atque aurum non simplex Delphica portat,
Stant pueri, dominos quos precer esse meos.
Deinde ducenta sonas, et ais, non esse minoris.
Instructam vili vendis, Amoene, domum.

LXXII.

Iugera mercatus prope busta latentis agelli
Et male compactae culmina fulta casae,

Deseris urbanas, tua praedia, Pannyche, lites,
Parvaque, sed tritae praemia certa togae.
Frumentum, milium ptisanamque fabamque solebas
Vendere pragmaticus, nunc emis agricola.

LXXIV.

Dum tibi Niliacus portat crystalla cataplus,
Accipe de circo pocula Flaminio.
Hi magis audaces, an sunt qui talia mittunt
Munera? sed geminus vilibus usus inest.
Nullum sollicitant haec, Flacce, toreumata furem
Et nimium calidis non vitiantur aquis.
Quid, quod securo potat conviva ministro,
Et casum tremulae non timuere manus?
Hoc quoque non nihil est, quod propinabis in istis,
Frangendus fuerit si tibi, Flacce, calix.

LXXXII.

Effugere in thermis et circa balnea non est
Menogenen, omni tu licet arte velis.
Captabit tepidum dextra laevaque trigonem,
Imputet acceptas ut tibi saepe pilas.
Colliget et referet laxum de pulvere follem,
Et si iam lotus, iam soleatus erit.
Lintea si sumes, nive candidiora loquetur,
Sint licet infantis sordidiora sinu.

Exiguos secto comentem dente capillos,
  Dicet Achilleas disposuisse comas.
Fumosae feret ipse tropin de faece lagonae,
  Frontis et humorem colliget usque tuae.
Omnia laudabit, mirabitur omnia, donec
  Perpessus dicas taedia mille "Veni!"

LXXXVII.

Bis Cotta soleas perdidisse se questus,
Dum negligentem ducit ad pedes vernam,
Qui solus inopi restat et facit turbam,
Excogitavit homo sagax et astutus,
Ne facere posset tale saepius damnum:
Excalciatus ire coepit ad cenam.

XCII.

Saepe rogare soles, qualis sim, Prisce, futurus,
  Si fiam locuples simque repente potens.
Quemquam posse putas mores narrare futuros?
  Dic mihi, si fias tu leo, qualis eris?

NOTES.

LIBER SPECTACULORUM.

This book, so called by Gruter and subsequent editors, was originally apparently known as *Epigrammaton Liber*. The genuineness of it, formerly called in question by some critics, is now pretty well established on the authority of two MSS. dating about the tenth century, both evidently derived from the same archetype. It is very probable that this book originally contained more epigrams than we find in it now. See Schneidewin Proleg. cap. IV.

I. In honour of the grand Flavian amphitheatre begun by Vespasian and completed by Titus, subsequently known as the Coliseum. It stood in the hollow between the Caelian and Esquiline hills and covered part of the site of Nero's golden house. See next epigram. This epigram was originally intended, no doubt, to celebrate the completion of the amphitheatre by Titus, when he opened it with a series of magnificent shows, &c. Suetonius, Titus c. 7.

1. **barbara.** The word *barbarus*, introduced into Rome in the first instance apparently by the dramatists, to describe the Romans themselves from a Greek point of view, was later applied by them to all foreign peoples except Greeks. It generally implied more or less of contempt, assuming as it did the absence of those peculiarities on the possession of which the Romans specially prided themselves. It especially implied mere size and magnificence without nicety of proportion and good taste. It is perhaps best rendered by *barbaric*. 'Let Memphis cease to prate of her pyramids, those marvels of barbaric splendour.'

4. **dissimulet.** A very artificial inversion of expression. The altar is bidden to keep Delos out of sight, when it is Delos that should keep the altar out of sight, not obtrude it, that is, on men's notice as one of the world's wonders, since all the

old wonders of the world have been eclipsed by the amphitheatre.

cornibus. The altar of Apollo at Delos was constructed, according to the legend, by the god himself, of the horns of victims. Ovid Heroid. XXI. 99, '*Miror et innumeris exstructam cornibus aram.*'

5. **Mausolea.** The tomb erected at Halicarnassus by Queen Artemisia, about B.C. 352, over the remains of her husband Mausolus. It was discovered by Mr Newton in 1857, and considerable fragments of it are now in the British Museum.

pendentia. An allusion probably to the chariot group by which the whole structure, 140 feet in height, was crowned. Such a height might well present the appearance of 'standing balanced in unsubstantial air.'

II. On the amphitheatre and other works erected on the site of the Golden House.

1. **sidereus**: alludes to the starlike appearance of the head of the Colossus (a colossal statue of Nero which was placed by him in the *domus aurea*) as altered by Vespasian. He had removed the head of Nero, and replaced it by one adorned with seven rays symbolically representing the sun. Martial, XII. 60, calls the sun '*sidereus deus*,' a phrase possibly suggested by the Colossus which was dedicated to the Sun. Vespasian, when he destroyed the Golden House, removed the Colossus, and placed it in the Sacred Way: Dio Cassius 66. c. 15, ὁ τε κολοσσὸς ὠνομασμένος ἐν τῇ ἱερᾷ ὁδῷ ἱδρύθη. Hadrian placed it in the entrance to the amphitheatre, whence the name Colosseum or Coliseum.

2. **pegmata.** Pageants: wooden edifices of one or more storeys which could be raised or lowered, made to open out and close together again, by means of hidden machinery. They were used in the amphitheatre in representing various scenes. Cf. Juv. IV. 122, and Mr Mayor's note. The sense of this line has never been satisfactorily explained. Possibly there is an allusion to some building connected with the amphitheatre, where the machinery used in it was kept or made. The force of *mediâ viâ* is, that now there was a broad public thoroughfare, where formerly had been private grounds.

4. **unaque.** The golden house, including buildings, grounds, lakes, &c. &c., extended from the palace of Augustus on the Palatine to the gardens of Maecenas on the Esquiline, covering

all the intervening ground. Suet. Nero c. 31, '*Domum a Palatio Esquilias usque fecit quam...auream nominavit.*' Suetonius also quotes an epigram made about it:

Roma domus fiet: Veios migrate, Quirites,
Si non et Veios occupat ista domus.

Merivale vi. 355. Burn R. and C. 231—3.

6. **stagna.** This was the great pleasure lake of the Golden Palace. Suetonius (Nero c. 31) says of it that it was '*maris instar, circumseptum aedificiis ad urbium speciem.*' No doubt the appliances, pipes, &c., by which the lake was supplied with water were retained, and utilised for the purpose of exhibiting naval battles and other aquatic entertainments in the amphitheatre. See Spect. XXVI., XXVIII.

7. **thermas.** That part of the *aurea domus* which stood on the Oppian hill, or a considerable portion of it, was converted by Titus into public baths.

velocia. Cf. Suet. Tit. c. 7. '*Thermis celeriter exstructis.*'

9. **porticus.** Mr Burn (R. and C. p. 233) says, 'These Thermae were connected with the Coliseum by a portico, traces of which are to be seen on the north side of the amphitheatre.' This may be the portico here alluded to, though it would hardly answer to the description '*ultima pars aulae*'. Mr Merivale apparently supposes that it was connected with the Claudian temple on the Coelian; in which case Martial is here giving the limits of the palace in two directions, Merivale VI. c. 35 n. Vespasian certainly rebuilt the temple of Claudius, Suet. Vesp. c. 9. Others understand it to mean the *porticus Liviae* on the Esquiline.

10. **deficientis.** For this use of *deficio*, cf. Pliny N. H. II. 10, '*talis figura semper mucrone deficit,*' *i.e.* 'ends in a point.'

IV. On the repression of the *delatores*. The epigram was, no doubt, originally written in honour of Titus. But it would be to a certain extent applicable to Domitian also, who in the first years of his reign discouraged and punished delation. Suet. Dom. c. 9. On the chronology of this book see Appendix I.

On the class of *delatores*, see Church and Brodribb 'Annals of Tacitus' p. 394, note on the '*lex majestatis* and the *delatores*.'

3. **Gaetulis**, a tribe of Libya interior.

nec cepit, 'could not hold them.'

arena, the great desert. An exaggeration very much in the style of Martial. But see Appendix I.

IV. *b*. An incomplete epigram on the same subject.

2. **impensis**. *impensa*, sc. *pecunia*, properly means money expended on something; so expense incurred. It is here used simply for benefits conferred. Horace uses the word in a sense approaching to this but still implying the notion of pecuniary outlay, Epist. I. 19. 37, '*Non ego ventosae venor suffragia plebis, Impensis coenarum et tritae munere vestis.*'

VI. and VI. *b*. Two incomplete epigrams on the subject of women fighting in the arena. Cf. Juv. I. 22. Under Nero, women as well as men of high rank were forced to fight in the arena, though some did so for their own amusement. Dio Cass. 61. c. 17, *καὶ ἄνδρες καὶ γυναῖκες οὐχ ὅπως τοῦ ἱππικοῦ ἀλλὰ καὶ τοῦ βουλευτικοῦ ἀξιώματος ἐς...τὸ θέατρον τὸ κυνηγετικὸν εἰσῆλθον...ἵππους τε ἤλασαν, οἱ μὲν ἐθελονται οἱ δὲ καὶ πάνυ ἄκοντες.* Under Titus only women of lower rank acted in this way. At the dedication of the amphitheatre 9000 animals of various kinds were slaughtered (5000 in one day), partly by women. Dio Cass. 66. c. 25, Suet. Titus c. 7. Domitian possibly followed Nero's example in forcing women into the arena, but the authorities quoted by Mr Mayor on Juv. I. 22 are not conclusive as to the compulsion. Dio Cassius only says that Domitian matched women against dwarfs, and Suetonius that he exhibited combats of women. There were evidently at all times plenty of women like *Maevia*, who took to the business kindly. The probability is that Titus *forbade* any but women of the lowest class to fight in the arena, and that Domitian allowed any, who liked, to do so.

IX. On a rhinoceros in the amphitheatre which in an unexpected burst of fury tossed a bull. Spect. XXII. is on a similar subject. There it is a bear that is represented as having been tossed. The rhinoceros was a two-horned one, an animal the first appearance of which in Rome is commemorated on coins of Domitian. Friedl. II. 530. Figures of this celebrated animal were given as *apophoreta*, XIV. 53, 'Rhinoceros' '*Nuper in Ausonia domini spectatus arena, Hic erit ille tibi, cui pila taurus erat.*'

4. **pila**, a straw man dressed up (cf. II. 43. 5) and used to excite and irritate bulls in the arena, cf. XIX. 2, XXII. 6, and Asconius on Cic. pro C. Cornelio fragm. 1, '*Foeneos homines.*' "*scilicet in spectaculis tauri solebant irritari foeneis imaginibus aut pilis.*"

taurus in the first half of the line evidently means the rhinoceros. The old reading was *cornu*, which Friedländer prefers.

XI. On a bear which stuck fast in some mud made by the blood and sand of the arena.

3. 4. The sense is: "hunters may leave off using their hunting-spears, if wild beasts can be limed like birds."

XVI. *b*. By the emperor's orders, the translation of Hercules (cf. Horace, Odes III. iii. 9, 10,) had been represented in the amphitheatre by a bull with a figure of the hero on its back being raised to a considerable height (probably by means of a *pegma*) *in astra*. The epigram consists of a comparison between this bull carrying Hercules and Jove turned into a bull carrying Europa, to the advantage of course of the former.

On the extraordinary extent to which animals were trained at Rome, see Spect. XXVIII.

1. **fraterna**. *i.e.* Neptunia.

4. **ut**, 'although,' cf. Horace, Epist. I. 12. 9, *sic vives protinus, ut te Confestim liquidus fortunae rivus inauret.*

XX. On what Martial is pleased to consider the exquisite urbanity of Domitian, when the people in the amphitheatre were calling, some for one gladiator (Myrinus), and others for another (Triumphus), in signifying, by raising both hands, that they should have both. Suet. Domit. c. 4, *Quaestoriis muneribus* (gladiatorial exhibitions given in accordance with a decree of Claudius by all who obtained the office of Quaestor: Tac. Ann. XI. 22), *quae olim omissa* (by Nero, Tac. Ann. XIII. 5) *revocaverat, ita semper interfuit ut populo potestatem faceret bina paria* (pairs of gladiators) *e suo ludo postulandi.*

2. **manu**, a mode of signifying assent, borrowed originally from the army. Isidorus Origin. I. 25, '*mos est militaris ut quoties consentiret exercitus quia voce non potest, manu promittat.*'

XXIII. On Carpophorus, a youthful *bestiarius* who distinguished himself by his extraordinary skill and strength in the arena. In Spect. xv. he is declared to be far superior to Meleager, whose fame rated at its highest value was only *portio Carpophori*, *i.e.* a fraction of Carpophorus's fame (Carpophori = *gloriae Carpophori*, cf. Horace, Odes II. vi. 14, Hymetto = *Hymetti melli*), and quite equal to Hercules, since he had killed a lion of unparalleled size, *ignota mole leonem*. In Spect. xxvii. he is again preferred before the heroes *Theseus*, *Bellerophon*, *Jason* and *Perseus*. On the *Venationes* see Friedländer II. 366 sqq.

1. **Norica.** Cf. Horace, Odes I. xvi. 9.

3. **facili cervice** is variously explained by the commentators. Some understand it to qualify *juvencos*, and suppose an allusion to the quick movements of the head which make those animals dangerous and difficult to strike. Others understand it of the man's neck, but explain it in two different ways: (1) that the skill of Carpophorus in turning his head so as to elude the attacks of the brutes is intended; (2) that the expression describes the ease with which Carpophorus sustained the attacks, *facili cervice* suggesting simply the upright posture in which with skilful ease Carpophorus fought. This seems most in accordance with the artificial style of the later Latin poets.

tulit = *sustinuit.*

5. **in tela.** Those of attendants, probably, whose duty it would be to guard the entrances to the arena.

6. **I nunc** expresses defiance, cf. II. 6. 1. '*I nunc, edere me jube libellos,*' and I. 42. 6, where Porcia's determined suicide by swallowing burning charcoal is described, and Martial adds in his own person, as present in imagination at the scene, '*I nunc, et ferrum, turba molesta, nega.*'

corripe, 'now find fault with the tedious length of the performance, if you can.' The people seem to have objected to any one performance being unduly prolonged. Martial defies them to find fault with a performance so rapid and varied as this. For the use of *corripio*, cf. Suet. August. c. 53, '*Indecoras adulationes...gravissime corripuit edicto.*'

XXIV. On a Naumachia, or naval battle exhibited for the amusement of the people, apparently in the amphitheatre. These exhibitions dated from the time of Julius Caesar, who

had a lake formed in the Campus Martius for the purpose, B.C. 46. Suet. Jul. c. 39. This lake was subsequently (B.C. 43) filled up on sanitary grounds. Augustus formed another lake for the same purpose, on the other side of the Tiber, on which he exhibited a magnificent sea-fight, representing the battle of Salamis, B.C. 2. Ovid, Art. Am. I. 172; Tac. Ann. XII. 56. These lakes were also called *Naumachiae*. The next great exhibition of the kind recorded, is that of Claudius on the lake Fucinus, repeated afterwards with the addition of a land-battle on bridges. See XXVIII. Introduction. Nero (Dio Cass. 61. c. 20) and Titus (Suet. Tib. c. 7) both made use of Augustus's *naumachia* for similar entertainments, but Domitian constructed another lake near the Tiber on a very large scale. Suet. Dom. c. 4, '*Edidit navales pugnas paene justarum classium effosso et circumstructo juxta Tiberim lacu.*' Nero was the first apparently who utilised an amphitheatre for the same purpose. And the Flavian amphitheatre was put to the same purpose by both Titus (Dio Cass. 66. c. 25) and Domitian (Suet. Domit. c. 4); one of these last named exhibitions is probably meant here. The crews in these sea-fights, which were real not sham fights, were probably slaves. Tac. Ann. VII. 56.

Martial supposes some foreigner to see the amphitheatre for the first time on the occasion of a *naumachia*, and warns him against what would be a natural mistake to make.

1. **longis** = *longinquis*, a late use of the word.

2. **cui**. lit. 'To whom the light granted to you now (*ista*) has been the first light of the sacred show.' The idea of *prima lux* is that of 'dawning, appearing for the first time;' 'on whose eyes the vision of the sacred show has dawned for the first time now;' that is, in prose, 'you who are seeing an exhibition in the amphitheatre for the first time now on the occasion of the *naumachia*:' *Munus*, generally used of gladiatorial exhibitions, is here apparently used of any exhibition; unless it means 'the Boon,' that is the amphitheatre itself, bestowed on the people by the Flavii.

sacri. Either as given by a divine emperor, or because the amphitheatre was dedicated to more than one god—Diana, Pluto, and possibly Neptune. Lipsius, de Amphith. c. 4.

3. **ne te** &c. 'That you may not be deceived &c., (I tell you) it was land here just now.' cf. I. 70. 13.

navalis Enyo = *navale proelium*. Enyo was sister of Ares.

5. **specta.** 'Look on while the waters weary the war-god,' that is, as long as the sea-fight lasts. Another reading is *spectes dum laxent &c.*, 'wait till the waters relax their strife.' Dio Cassius says of a *naumachia* exhibited by Nero in his amphitheatre in the Campus Martius, that immediately after it was over, the water was drained off and a fight of gladiators exhibited on dry land. No doubt the same could be done in the Coliseum.

XXVI. On a sort of *tableaux-vivants* in the water.

Friedländer understands it to mean that swimmers representing sea-gods, Nereids &c. disported themselves with oars, anchors &c. round a ship, but the expressions used (esp. v. 4) seem to imply that the swimmers represented the various objects (oars, anchors &c.) themselves.

This exhibition, as well as the representation of the story of Hero and Leander (Spect. xxv., *Quod nocturna tibi, Leandre, pepercerit unda, Desine mirari: Caesaris unda fuit*, cf. xxv *b*.), probably took place in the flooded amphitheatre, and both, the latter certainly, the former most probably (cf. v. 5), at night, cf. Suet. Domit. c. 4, *Nam venationes gladiatoresque et noctibus ad lychnuchos edidit.*

2. **faciles,** 'yielding.'

pinxit, 'made pictures on.'

4. **credidimus.** Sc. *iis*, lit. 'we gave them credit for an oar, &c.', 'we thought we saw them form an oar and a boat'. The construction changes to the *acc.* and *infin.* after *credidimus* in vv. 5, 6.

5. **sidus Laconum.** Castor and Pollux. '*Fratres Helenae lucida sidera.*' Hor. Odes i. iii. 2.

The illusion was so complete that the spectators fancied they had seen a real ship sailing, and real stars shining.

8. 'The goddess of the sea must have been the author of this new art, unless she learnt it from the Emperor.'

XXVIII. On some exhibitions in the water before (v. 7) a *naumachia*. It has been supposed that these performances took place on rafts or floating bridges: and this view is supposed to be confirmed by the account in Tacitus of a similar exhibition in the time of Claudius. Ann. xii. 57, '*Eoque*

tempore interjecto (after the *naumachia* of lake Fucinus) *altius effossi specus et.....gladiatorium spectaculum edidit inditis pontibus ad pedestrem pugnam.*' But some of the expressions in the epigram seem to make it clear that these exhibitions took place actually in the water, and this view is confirmed by a passage in Dio Cassius, 66, c. 25, § 3, where speaking of Titus he says, *τὸ γὰρ θέατρον αὐτὸ ἐκεῖνο* (*i.e.* the amphitheatre) *ὕδατος ἐξαίφνης πληρώσας ἐσήγαγε μὲν καὶ ἵππους καὶ ταύρους καὶ ἄλλα τινὰ χειροήθη, δεδιδαγμένα πάνθ' ὅσα ἐπὶ τῆς γῆς πράττειν καὶ ἐν τῷ ὑγρῷ.*

From line 9 it seems probable that the exhibition alluded to by Martial, though similar to those mentioned by Dio Cassius *l.c.*, took place on the lake of Domitian by the Tiber, See Epig. XXIV. Introduction. As to the marvellous extent to which animals were tamed and trained at Rome see Spect. XVIII. 1, XVI. *b*, v. 31, I. 6, 14, 22. The trainers seem to have taken a special pride in teaching animals to do what was most contrary to their natural instincts, cf. I. 104, which gives a list of performances of trained animals, leopards yoked, tigers submitting to the whip, stags and bears bridled and bitted, boars led with halters, bisons drawing carts and elephants dancing.

1. **Augusti**, cf. Spect. XXIV. Introduction.

3. **quota pars**, 'what a fragment was this of our Caesar's work,' cf. XXIII. Introduction, '*Carpophori portio.*'

4. **Galatea**, used for the Nereids generally.

ignotas, because they were land animals, cf. v. 11.

5. **aequoreo pulvere**, a very happy quasi-oxymoron, very much in Martial's style, to express the spray caused by the floating chariots: we must suppose that the chariots were supported by bladders, or some artificial means.

5—8. Triton took for granted that it was Neptune's chariot that he saw (Hom. Il. XIII. 27, Verg. Aen. v. 817), and Nereus preparing fierce naval warfare, was panic-stricken to find himself turned into a landsman in the midst of the waters.

ferventes, cf. Horace, Odes I. i. 5, *metaque fervidis evitata rotis.*

pedester, is here, as frequently, opposed to *navalis.* The sights all around him made the god think that he must be on land, although he was *in liquidis undis.*

9. **Circo.** Cf. l. 5. *ferventes currus.*

amphitheatro l. 4, *ignotas feras.*

10. **dives,** 'rich in wonders.'

Caesarea. If this is the right reading, the final 'a' of Caesarea is lengthened before the *pr.* of *praestitit.* Cf. II. 66. 8. But it is a question whether Caesareo is not the right reading. 'To thee, the subject of our Caesar.' *Dives Caesarea unda*, is clumsy writing for Martial.

11. **Fucinus.** Cf. Spect. XXIV.

pigri 'unenterprising' by comparison. Cf. our slang use of the word 'slow.'

Neronis. Suet. Nero. c. 12. *Exhibuit et naumachiam marina aqua innantibus beluis,*' i.e. fish and sea monsters. Dio Cass. 61. 9, 5. Nero's animals were *notae* to the marine deities. Domitian's (or Titus's), *ignotae.*

XXIX. On a prolonged contest between two gladiators which ended in both being 'rude donati,' presented with their discharge, and rewarded as victors. The Emperor is praised for his rigid adherence to the law of the arena.

3. **missio** was the term used when a gladiator, wounded and making his submission, was allowed to retire from the contest with his life. When the decision lay with the people, as it usually did, the desire to spare the gladiator's life was expressed by turning the thumb downwards (sometimes perhaps by raising the thumb, see Friedländer, II. 363), and waving handkerchiefs. Cf. XII. 29. 8. *cum nuper Myrino peteretur missio laeso, subduxit mappas quatuor Hermogenes,* and Facciolati s. v. pollex.

5. **ad digitum**=*ad digitum parmâ positâ levatum,* i.e. till the shield was lowered, and the finger raised. When a gladiator was badly wounded (*hoc habet*), and unable to continue the fight, he signified his submission by lowering his arms (*submittere arma*), and holding up his finger.

6. **lances donaque.** Dishes filled with money, presented to the gladiators. On this use of the *lanx*, as a vehicle for a gift of money (corresponding somewhat to the modern testimonial teapot), compare Juv. VI. 204, "*cum lance beatâ Dacicus et scripto radiat Germanicus auro,*" i.e. coins of Domitian's reign.

9. **rudes.** The staff or foil given to a gladiator in token of honourable discharge or release from his vocation. Cf. Cic. Philipp. II. 29. 74. '*Tam bonus gladiator rudem tam cito,*' *sc. accepisti* 'such a gladiator as you, retire from the profession so early!'

palmas. The reward of victory generally accompanied in imperial times with a present of money. v. 6.

10. **virtus ingeniosa,** 'valour mingled with discretion,' as in v. 8.

BOOK I.

PREFACE.

1. **temperamentum**, 'happy mean' a nice adjustment of different parts.

3. **personarum**, persons or individuals, as opposed to things. Here the persons or individuals possessing the vices, foibles, peculiarities, &c., attacked by Martial, as opposed to the vices, foibles, &c. themselves.

Persona meant: (1) a mask; (2) a character in a play. From this latter meaning were derived: (3) the meaning of a false character assumed to impose upon others, e.g. *Hic finis Appio alienae personae ferendae fuit: suo jam vivere ingenio coepit.* Livy III. 36; (4) of the part played or the character sustained (in a good sense) by any one, e.g. *Qui philosophiam profitetur gravissimam videtur sustinere personam.* Cic. in Pison. c. 29; (5) of the person representing a certain class or type of character, e.g. *In ejus modi persona quae minime in judiciis periculisque tractata est.* Cic. pro Archia, c. II. In legal phraseology *persona* was opposed to *res*, the person or individual representing legal rights of one kind or another. Hence our word 'parson', i.e. *persona ecclesiae*, the individual who represents the rights of the Church in a parish.

For the statement comp. VII. 12. 3, and X. 33, where he appeals to Munatius Gallus, the old man as sweet-tempered as Socrates, "*si viridi tinctos aerugine versus, Forte malus livor dixerit esse meos...a nobis abigas*, (disclaim them on my behalf) *nec stringere quenquam Talia contendas carmina, qui legitur*, (and maintain that no popular author attacks with such verses as those, (metaphor from drawing a sword, or perhaps, cognate construction 'writes such wounding, offensive verses')) *Hunc servare modum nostri novere libelli, Parcere personis, dicere de vitiis.*"

4. antiquis, notably Catullus, who attacked Caesar and Mamurra by name.

auctoribus. 'The standard epigrammatists.' Those who serve as authorities or models to others in epigram writing: compare the expression '*auctor latinitatis*.'

6. vilius. "I would not seek fame at such a cost, and the last thing (*novissimum*) I wish to have commended in me is mere wit."

9. scribat 're-write,' that is, attribute his own ideas to my epigrams, or interpret them to mean what he wishes them to mean.

12. Marsus. Domitius Marsus was a younger contemporary of Horace. He wrote erotic elegies and an epic, *Amazonis*, IV. 29. 7, besides epigrams. He is often mentioned by Martial.

Pedo Albinovanus, a friend of Ovid, and author of a *Theseis* as well as of epigrams. He was a scholarly poet, *doctique Pedonis*, II. 77. 5, and a brilliant talker, Seneca, Ep. 122. 15, '*fabulator elegantissimus*.'

13. Gaetulicus. Probably Cn. Lentulus Gaetulicus mentioned as a historian by Suetonius Calig. c. 8, and an erotic poet by Pliny Epist. v. iii. 5.

14. tam ambitiose tristis. 'So ostentatiously prudish.'

15. Latine loqui. 'To speak plain Latin' to 'call a spade a spade, and not a horticultural implement.'

17. Florales, sc. ludos. Games in honor of Flora in which great license was allowed.

19. meo iure, i. e. as a poet.

II. Martial informs his readers that his epigrams are to be obtained in a small portable form, as well as in the larger roll or volume, and directs them where to procure such copies.

3. brevibus, &c., 'which the parchment confines within short pages' that is, 'which are bound in the narrow compass of a few short parchment pages.'

tabella is evidently parchment cut or folded into the shape of the waxed tablet; that is, into pages, in our sense of the word. It is clear, as Lessing has pointed out, from the words *hos eme*, &c. that two forms of the poet's works were to

be procured. (1) The roll or volume, adapted to the *scrinium*, and to use in the study. (2) The hand-edition consisting of leaves 'cut out or folded over one another.' Cf. XIV. 192, '*Haec tibi multiplici quae structa est massa tabella Carmina Nasonis quinque decemque gerit*, and Juv. VII. 23, and Mr Munro's note in Mr Mayor's edition. Parchment being dearer than papyrus, and the book (or volume in our sense of the word) which consisted only of one or more quaternions of parchment, probably requiring more careful writing than the papyrus roll, it is possible that this form of his epigrams may have been dearer than the other, and this may be one reason with Martial for recommending it: for it is impossible to believe with some authorities, that the poet derived no profit from the sale of his books.

4. **scrinia.** 'Keep your bookcases for the large copies' that is 'keep the large copies of my works for use in the study.' *magnis* opposed to *Ilos...quos*, &c. v. 3, but including generally all large copies of any authors. *scrinia* were circular boxes for holding the rolls or volumes, in the Roman sense of the word. See Becker, Gallus. Sc. III. Exc. II. and the illustration there given.

me. Not Martial himself so much as the handy volume (ἐγχειρίδιον) with which for the moment he identifies himself.

7. **Secundum.** A bookseller, apparently once slave to Lucensis. Who the latter was is unknown. Scriverius would read *Secundi* and take Lucensis as *nomen gentile*. Martial apparently had several booksellers (or publishers? probably in Rome the two were synonymous) Q. Polius Valerianus, Atrectus, and Trypho. Martial's epigrams were published at intervals, in books, which perhaps accounts for his having so many publishers. Lessing very ingeniously suggests that in the case of popular authors, different publishers by mutual agreement published the same book in different forms and sizes.

8. **Pacis,** i.e. the Forum Pacis or Forum of Vespasian so called from the magnificent temple of Peace, dedicated by Vespasian, A. D. 75, four years after the triumph which was celebrated in honour of the capture of Jerusalem. This Forum was near the Forum of Nerva, and adjoined the Forum Romanum. Suet. Vesp. c. 9. Burn R. and C. p. 139.

Palladiumque forum. The Forum Nervae, known also as *pervium* or *transitorium*, as leading from the Forum Augusti to the Forum Vespasiani. This Forum and the temple of

Minerva in it, were begun by Domitian, and finished by Nerva. Suet. Dom. c. 5. See Burn R. and C. pp. 135, 136, where he shows that the ruin commonly called the temple of Minerva was connected with the Forum Nervae. It has been supposed that this epigram was inserted in the first book after the completion of this Forum.

limina, 'entrance.'

post, that is from Martial's house which was on the western slope of the Quirinal I. 108, 3.

The district indicated by Martial is the Argiletum containing the Paternoster Row of Rome. It lay behind the buildings on the N. E. side of the Forum Romanum, extending from the N. E. corner to the Suburra.

On the Fora of the emperors Mr Burn says as follows. "Each had its temple in the centre of a walled court, surrounded with porticoes....The tribunals were placed and the court of justice held, either in the temples or in the semicircular Apses, which, if we may conjecture from the remains of the Forum Augusti, projected from the outer wall. The offices of business for bankers, notaries, government officials, or merchants were under the arcades which ran round the court.'

III. An address to his book in the manner made popular by Horace I Epist 20, Ovid Trist. I. 1, and others. 'You *will* go' says Martial 'to the publishers and through the ordeal of public recitation (the regular mode of introducing literary works to the literary world at Rome), but you little know what awaits you. They will treat you like men treat one whom they desire to toss in a blanket. They impose upon him with flattery and cajole him into believing that they are his good friends and wish him no harm, and then, when on some pretence or other they have induced him to get on the blanket, they toss him. So they will flatter you with a *sophos* or two, and when you, poor fool, think you have reached the height of your ambition, you will find that they have only been making fun of you all the while.' Martial may intend a side-blow at the insincerity of most of the applause at recitations.

1. **Argiletanas,** see last epigram, v. 8.

2. **scrinia,** see last ep. v, 4.

3. **dominae,** a common epithet of Rome, x. 103 9

fastidia, the whims and caprices.

4. **Martia,** i.e. the people who once were nothing but rough soldiers.

nimium sapit, 'have too fastidious a taste' sc. to be pleased with any thing not first rate.

5. **ronchi,** sneers, probably snorts of derision, from *ῥέγκω* to snore.

iuvenes, young and old, aye even (*et*) boys have noses like the rhinoceros. Turning up the nose was a sign of ridicule and of offended taste. Cf. '*naso suspendere adunco*' and Persius I. 40 '*nimis uncis naribus indulges*'='you are too fastidious.'

7. **grande** 'deep' uttered in a bass voice.

sophos, gr. *σοφῶς* one of the many exclamations used to express approval of a speaker or reciter, others were *euge θείως μεγάλως pulchre bene recte belle facete laute lepide nequiter nihil-supra effecte graviter, hoc volui.*

basia iactare was to kiss the hand, or blow kisses a common mode of expressing admiration at recitals. Juv. IV. 118.

Martial represents his book as playing the part of the reciter—returning the kisses blown to him by the admiring audience.

8. **ibis,** for the sense see Introduction.

The practice was a common one especially among soldiers. According to Suetonius Otho amongst others indulged in it.

excusso 'turned inside out' Plaut. Aul. IV. iv. 18. *agedum excute pallium,* here it means to tighten the *sagum* (the military cloak used for the purpose of tossing the victim) bringing the depressed portion of it level with the corners.

10. **tristis harundo.** 'The anxious pen.' The Romans wrote with a reed pen (*calamus*), and *atramentum* (ink).

11. **volitare per auras.** To leave the nest; a metaphor taken from a young bird to express the book's desire to go out into the world, but perhaps with a side allusion to the *sagum* in v. 8.

VI. An epigram on a lion in the amphitheatre trained to play with a hare, holding the animal in its mouth without hurting it. There are several epigrams on the same subject: three, I. 14, I. 22, I. 104, in which Martial turns the circumstance into flattery of Domitian. In I. 22 he compares the lion to Domitian, and the hare to a Dacian boy, no fit object

for the emperor's prowess, a skilful allusion to his supposed victories over the Catti and Daci. In I. 104, he attributes the forbearance of the lions not to training, but to a consciousness that they were servants of a magnanimous master '*norunt cui serviant leones.*' He deals with the same subject also in I. 44, I. 48, (in which he recommends the hare in case of danger to run for safety to the lion's mouth), I. 51, 60.

On the training of animals, see Spect. XXVIII.

1—4. 'As the eagle carried Ganymede in its talons, without hurting him, so the lion holds the hare in its jaws.'

sua. 'Their natural food.'

exorat=*placat.* Cf. Ovid Trist. II. 22. *exorant magnos carmina saepe deos.* Possibly there may here be a play on the meaning of *os* from which *oro* is derived.

5. **quae**=*utra.*

utrisque, sc. *miraculis*=*his miraculis et illis miraculis. miracula* in the plural is used of each prodigy.

auctor summus. 'The miracles in either case can boast an author supremely great.'

XII. On the narrow escape of Regulus from death by the falling of a Portico at his villa on the Tibur road. I. 82, is an epigram on the same subject. Regulus was a most successful advocate of the period. He is often mentioned by Martial, and always with respect. Pliny on the other hand detested him, and represents him in the most odious light. Epp. I. v., II. XX., IV. ii. and vii., &c.

Herculei. A common epithet of Tibur, because of a temple of Hercules there. IV. 62. 1.

2. **Albula.** 'One mile beyond the lago de' Tartari' (about 14 miles from Rome on the way to Tibur) 'we arrive at the bridge which crosses the canal that drains the lakes of Solfatara, the ancient *aquae Albulae*, and carries its sulphurous waters into the Teverone (Anio)...The water is of a milky colour (*cana*)...and is always marked by a disagreeably fetid smell of sulphuretted hydrogen gas...The water was examined by Sir Humphrey Davy, who ascertained that the temperature was 80° Fahrenheit...the sulphurous odor impregnates the air for a considerable distance, and the depth of the water may be proved by the volumes of gas (*fumat*) which rise to the surface, a certain time after a stone thrown

into it has reached the bottom.' *Murray's handbook to Rome.* These lakes in Strabo's time were drained by a natural subterranean channel called *Albula*, a name which apparently is used for the *Aquae albulae* generally. These waters are mentioned here, not to indicate the spot where Regulus's villa stood, but the *road* on which it lay.

4. **lapis**, milestone. Milestones (*milliaria*) were erected regularly along the whole course of the Roman roads, marking the distance from the gate at which they issued from the city.

5. **rudis**. 'Rustic.' Porticoes or Colonnades were used as lounges or drives in hot or wet weather. Cf. Horace Odes II. xv. 14—16; Juv. VII. 178.

8. **gestatus esset**, i.e. he had been driving in it, and had just left it.

9—12. Fortune would not face the odium of letting you perish by such a mischance, and, as it has turned out, we have reason to rejoice, because it is a proof to us that the gods care for men. II. 91. 2. '*sospite quo magnos credimus esse deos.*'

tanti, sc. *ut subire velimus*, for this elliptical use of *tanti*, Cf. Livy IX. 22, '*Eo intentius dictator in moenia hostium versus id bellum tanti ducere quod urbem oppugnabat*,' where *tanti* = *tanti ut intentius gereret*. Cf. also Mart. VIII. 69. 4, *tanti Non est, ut placeam tibi perire*, 'to die in order to please you is not worth my while,' lit. 'is not of so much value that I should do it,' *tanti non est ut peream.*

XV. Addressed probably to Julius Martialis a friend of the poet, advising him to enjoy life while enjoyment was granted to him. Like Martial, Julius appears to have been a client of great men, v. 20, cf. also IV. 64, VII. 17, VI. 1, X. 47, III. 5, XII. 34, IX. 97.

2. **si quid**, &c., qualifies the previous line. Second to none of my friends if length of friendship is to be taken into account.

canaque iura = *veteris amicitiae jura*, 'and friendship's claims grown gray with age.'

3. **bis**, &c. lit. 'already the twice-thirtieth consul has almost overtaken thee.' That is, he was nearly sixty years

old. The Romans very commonly reckoned dates and periods by the consulship, cf. VIII. 45. 4. '*Amphora centeno consule facta minor.*'

4. **et**=*Et tamen*. Cf. II. 43. 16. The important word in this line is *vita* used in a pregnant sense to express the life lived in the true sense of the word, enjoyment of life. Compare Tennyson's 'Let me *live* my life.'

5. **non bene**, &c. 'You would be wrong to put off what you can see may be refused you (hereafter): and you should count only that which has been, as your own.' Cf. Horace Odes III. xxix. 41. *et sqq.* especially '*non tamen irritum quodcunque retro est efficiet neque diffinget infectumque reddet quod fugiens semel hora vexit*, (Martial's '*quod fuit*'.)

Non qualifies *bene* only.

7. **expectant.** 'Cares and linked labours wait for us, but joys wait not, they fly like runaways.'

catenati, linked together in endless series.

9. **assere**, 'verb used properly of a person claiming another as free, or as a slave; more commonly the former. In doing this he took hold of the person and laid his hand upon his head. Martial uses *asserere* here in a general sense but makes use of the custom of laying on the hand to emphasize his injunction: 'Claim them with two hands, seize them, hold them enfolded with all the power of embracing arms.'

10. **saepe**, &c. 'Even so (held as tight as you can hold them) they will slip down past your bosom and glide away.' A metaphor from a wrestler or any man extricating himself from the embrace of another.

11. **Vivam**,—*vita* and *vive* all used in the pregnant sense of *vita* in v. 4.

XVIII. On a stingy host who blended his wines.

2. **Vaticanis.** Vatican wine was the worst, cf. VI. 92. '*Vaticana bibis: bibis venenum.*' X. 45, 5. '*Vaticana bibis si delectaris aceto.*' This was not only Vatican, but Vatican wine quite new (*musta*).

5. **de nobis.** As far as we are concerned it is a trifling matter—a thing easily borne, cf. Virg. Aen. II. 646 '*facilis jactura sepulcri.*'

8. **mori**, poisoned by the Vatican wine.

XXI. On the story of Porsena and Mucius Scaevola, Livy II. 12. Possibly suggested by the scene described, v. 30.

1. **satellite**, i.e. the scribe or secretary.

3. **tam saeva miracula**, 'such a miracle of stern fortitude.' for the plural *miracula* cf. I. 6. 5.

pius. 'Feeling' the opposite of unnatural; *pius* is most skilfully placed in juxtaposition to *saeva*.

7, 8. To have killed the king would have been less glorious than to display such heroism.

XXVI. On a drunken knight who used to imbibe all the liquor he could possibly get hold of in the amphitheatre.

On the refreshments &c. given in the amphitheatre see Friedlander II. 285. Mart. v. 49. 10.

1. **subsellia**. A *subsellium* was the row of seats bounded on either side by one of the *viae* or gangways leading to one of the *aditus* or *vomitoria*.

2. **aqua**. The same quantity of water even would make you drunk. So v. 39, A *captator* is represented as saying to a man who was continually making new wills, that had he (the *captator*) sent him beans only instead of sending, as he did, cheesecakes every time he made his will, the expense would have been enough to beggar a *Croesus*. *Croeso divitior licet fuissem. Ivo pauperior forem Charine si conchem toties (sc. quoties placentas misi tibi tabulas signanti) meam comesses.*' For Charinus made a new will *tricies in anno*.

3. **nomismata**. This is generally understood to mean money, and the *nomisma* to be a *sesterce*, a view which seems to be borne out to a certain extent by the expression *deciens* v 10 and *bis deciens* in I. 11, an epigram on the same subject. But, as Lessing has well pointed out, vv. 3 and 4 from this point of view are absolutely unintelligible. If the 10 *nomismata* (*bis quina*. I. 11.) given to each *eques* were coins, they would have been as useful outside the amphitheatre as inside. How then could Sextilianus have obtained the *nomismata* of his neighbours in the amphitheatre? Lessing suggests with great ingenuity that the *nomismata* here mentioned were not coins at all, but tickets or tokens entitling the bearer to a certain

quantity of wine, (*tesserae vinariae*); on this supposition vv. 3 and 4 become intelligible at once. The *nomismata* would be of no use out of the amphitheatre, and therefore knights not given to drinking might naturally hand over theirs to Sextilianus, or, what is still more probable, needy knights might sell them. *nomisma* is generally used no doubt of a piece of money but the leading idea of the word is a token or a piece of metal stamped in a certain way. Prudentius uses it of the image on a coin.

deciens probably means *deciens centena millia* 1000000—of course a piece of humorous exaggeration on the part of the poet—but it is quite intelligible that Martial speaking of these tokens might use language properly applicable to the reckoning of money, or he may mean by *deciens* tickets amounting in value to 1000000 sesterces. Tickets were used for the purpose of distributing presents in the amphitheatre. Suet. Domit. c. 4. '*quinquagenas tesseras in singulos cuneos equestris ac senatorii ordinis pronunciavit.*'

vicina, as *ulteriora* in the next line, is used by *hypallage* for *vicinorum*.

4. **cuneis**. A *cuneus* in the amphitheatre was the whole number of seats bounded above and below by a *praecinctio* (an elevation running all round the circle and dividing the tiers of *subsellia*) and on each side by a *via*. Besides the distinction of senators' and knights' seats the *cunei populares* were appropriated to different classes: e.g. soldiers and married men had special *cunei* assigned to them. The *viae* ran from one *praecinctio* to another not the whole depth of the amphitheatre.

5. **Pelignis**. A secondrate wine apparently. The best wines were of Latin and Campanian growth.

agitur apparently = *premitur*. This is not the vintage that is pressed in Pelignian presses.

6. **Tuscis** according to XIII. 118 '*Tarraco Campano tantum cessura Lyaeo Haec genuit Tuscis aemula vina cadis*,' the Tuscan wine ranked as equal to the Spanish wines, and second only to the Campanian—what wines Martial means precisely by Tuscan there and here is not clear, but they can hardly have included Veientane and Vatican wines which were the commonest of all. He does not speak of the worst wines here but second rate. The wine supplied by Domitian in the amphitheatre was not moderately good wine, he says in fact, but superb. These four lines are of course elaborate flattery of

the emperor. They also supply another argument for not understanding *nomismata* to mean sesterces, for 10 sesterces would go a very little way in buying *Opimian.*

ista 'that which you are drinking.'

7. **Opimi.** The name of the consul used for the wine called after him. Opimian wine was wine made in the year of the consulship of Opimius, B.C. 121. By this time it must have been about 200 years old. Pliny declares Lib. XIV. that genuine Opimian existed in his days, but he was probably imposed upon. Velleius Paterculus declares that none of it existed in his time A.D. 30, only 151 years after the consulship of Opimius. Martial mentions it frequently, but it does not follow that he believed in the existence of the genuine wine, probably he and others used the name simply to express any very old fine wine.

8. **nigros.** The choicer wines as soon as they were bottled in amphorae were placed in a room above the bath into which the smoke could be conducted. This was supposed to aid in ripening the wine. Cf. Horace Odes III. viii. 11.

Massica. The Massic wine ranked third among Campanian wines.

9. **Laletana.** A Tarraconensian wine of inferior quality, for both here and in VII. 53. 6 Martial speaks of it with great contempt.

XXXIX. On Decianus an advocate and friend of the poet. He was a Spaniard from the city of Augusta Emerita on the river Anas I. 61, 10. A literary man of some note apparently, a consistent stoic but one who would not court martyrdom for his principles, I. 8. '*Quod magni Thraseae consummatique Catonis Dogmata sic sequeris salvus ut esse velis*' &c. The prefatory epistle at the beginning of Book II. is addressed to him.

1. **raros,** lit 'found at intervals' that is, 'friends such as a man does not make every day.'

2. **quales.** 'Friends of the old type of loyalty told of in old, old story.'

anus, cf. *dominae Romae,* I. 3. 3.

3. **madidus.** Cf. Horace Odes III. xxi. 9. *Non ille quanquam Socraticis madet sermonibus.*

4. **artibus.** 'Accomplishments.'

6. **arcano ore.** Cf. Persius II. 7, *aperto vivere voto*, and the saying of Seneca, '*Sic vive cum hominibus tanquam Deus videat: sic loquere cum Deo tanquam homines audiant.*'

XL. is to be read in close connexion with the preceding epigram. *ista*, v. 1, evidently meaning the praises bestowed on Decianus.

1. **ducis voltus.** 'Pull faces.'

2. **nemo tibi.** 'May no one have occasion to envy you.

XLI. On a man who mistook himself for a wit.

1. **urbanus**, 'a wit.' *urbanitas* was the best kind of wit.

2. **verna.** a homeborn slave. They were proverbially forward and impudent.

3. **transtiberinus.** The population of the Transtiberine district consisted mainly of sailors, marine store keepers, tanners, and the lowest class of Jews. There were however some better houses in that quarter, I. 108. 2.

ambulator. The general word for an itinerant dealer. The kind alluded to here, is the broken glass dealer, who gave sulphur matches in exchange for broken glass. Juv. v. 46, *calicem...rupto poscentem sulfura vitro.* Martial x. 3. 3, *quae sulfurato nolit empta ramento, Vatiniorum proxeneta fractorum.*

6. **cicer.** A kind of pea sold as refreshments either *madidum*, a kind of pease pudding as here, or parched as in Horace A.P. 249, '*Fricti ciceris...et nucis emptor,*' to the lower orders in the streets and elsewhere.

coronae otiosae. 'The ring of idlers.' *otiosae* may allude simply to the rabble of Rome, who under the empire were fed and amused at the public expense. Or *corona* may mean the concourse at some spectacle, and *otiosa* 'holiday makers.'

7. **custos.** Impostors who carried about and exhibited snakes, with their fangs extracted, which they pretended to charm.

8. **salariorum.** Slaves of the salt fish sellers.

9. **quod, &c.** 'What the pieman is, who hoarse with bawling carries his sausages round on steaming cans.' *Popinis*

here surely means portable ovens or hot water cans, on which the pieman kept the sausages hot as he hawked them about the streets. If it means the shops, it must be the dative case, 'carries round the pot houses.' It is true that *popinae* were forbidden by several emperors to sell any food except certain vegetables, Suet. Tib. c. 34; Nero c. 16; Dio Cassius 66. 10; but it is equally certain that the restriction was generally disregarded, Juv. xi. 81, so that there would be no necessity for such a man as the one described here, in the *popinae* themselves. This is evidently a man who hawks his viands about the streets, calling them as he goes.

11. **non optimus.** 'An inferior Urbicus.'

Urbicus (Juv. vi. 71), was apparently a writer and actor of *fabulae Atellanae*, farces, in which the wit was of the broadest kind, and the jokes stock jokes Others read *urbicus* and render 'an inferior city poet:' that is, a street ballad singer or perhaps '*improvisatore*.' All the vocations mentioned above would give full scope to a power of rough and ready repartee and a wit of the nature of the modern Billingsgate, the reverse of *urbanitas*. It was such loud coarseness, that Caecilius mistook in himself for humour.

15. **qui** *talis qui*. 'Leave off thinking yourself what no one else thinks you a man capable of, &c.'

Gabbam, Juv. v. 4, *vilis Gabba*, and Mart. x. 101, where he is compared as a wit with Capitolinus (jester to Nerva or Trajan) to the advantage of the latter. He was apparently *scurra* or court jester to Augustus. Friedlander, i. 145.

16. **Tettius Caballus,** evidently a *scurra* or wit, but nothing is known about him.

17. **cuicunque** 'anyone' used simply as an indefinite demonstrative pronoun. Comp. *ubicunque* in i. 2. 1; viii. 48. 5.

nasum. 'Critical taste' cf. '*nasum rhinocerotis*,' i. 3. 6. *nasus* is used absolutely here in a sense acquired from its use in such expressions as those quoted in note on that passage.

non est. If (e.g.) Sydney Smith's name had been Hack instead of Smith, the sarcasm of the text would have been exactly represented by saying of a would-be wit and loud vulgarian, that he was a 'hack without the Sydney.'

XLIII. On a stingy host who invited guests and gave them nothing to eat.

1. **bis triceni.** From the number invited and the style of the dinner, we may conclude that it was one of those quasi-official dinners given by great men to their clients, an occasional invitation to which was part of the payment for the services rendered. Such a dinner is described in the fifth satire of Juvenal. Generally in these cases the triclinium of the host which he occupied with a few friends of his own degree, was served quite differently from the other triclinia where the clients were.

Bis triceni, an indefinite but large number. Cf. XII. 26. 1, '*sexagena teras cum limina mane senator*,' so 600 is used where the larger multiple is required to express magnitude relatively to the thing spoken of, III. 22. 1, '*Dederas Apici bis trecentiens ventri*.' So also 300 sometimes. Horace Odes III. iv. 80.

2. **aprum.** One boar apparently for all the triclinia.

3. **non quae.** Grapes allowed to hang on the vine till winter, and dry naturally, different from artificially dried raisins. Juv. XI. 71, '*servatae Parte anni quales fuerant in vitibus uvae*.'

4. **melimela.** 'Pippins.' Horace Sat. II. viii. 31.

5. **genesta.** Pears were ripened and preserved as now, by being hung up by the stalk. *Genesta* is broom twisted into strings for the purpose.

6. **Punica grana.** The pomegranate which is eaten by sucking the seeds of it.

imitata. Simply alluding to the colour of the inside of the fruit. *Breves* is a constant epithet of *rosae*.

7. **metas.** Cf. III. 58. 35, '*metamque lactis Sassinate de sylva*.' *Sassina in Umbria* probably is meant. The *metae* were cheeses of a conical or cylindrical shape so called from their similarity to the *metae* of the circus.

8. **Picenis.** Picenum was famous for its olives and apples. Cf. VII. 53. 5, *cum vimine* (a hamper or perhaps jar covered with osier work) *picenarum*.

The raisins, apples, pears, pomegranates and probably the cheese would belong to the *mensae secundae*. The olive both to the *gustus* and the *mensae secundae*. Martial means that the most ordinary table luxuries were not served at Mancinus's table. The articles which he notices as absent are mentioned

in Juvenal XI. 66 *et sqq.*, as the ordinary accompaniments of a frugal dinner in a country house.

9. **sed et.** 'Aye and.' Cf. I. 117. 7, *et scalis habito tribus sed altis.* This use of *sed* implies an ellipse of *non modo* in the previous part of the sentence. Cf. Cic. ad Att. III. 15. *Hic mihi primum meum consilium defuit sed etiam obfuit.* Cicero apparently only uses it with *etiam* in this usage—other writers with *et*, and alone. Plaut. Rud. III. 5. 19, *curriculo affer duas clavas. La. Clavas? Dae. sed probas*, 'yes, and good ones too.'

10. **pumilione.** It was such a small boar, that a dwarf might have killed it (in the arena) without a spear. Compare de Spect. VI.

11. **et nihil.** Cf. III. 12. 2. *sed nihil scidisti.* You carved nothing on the table, said of another stingy host.

12. **ponere.** There is a play on the meanings of the word *pono* to serve at table, to exhibit in the arena, and simply to set. 'May you never sit down to a boar after this, but be set down face to face with the boar that killed Charidemus.'

14. **Charidemus.** Evidently a man killed by a boar in the amphitheatre, but under what circumstances is unknown to us. Some suppose him to have been a Christian.

LII. To Quintianus asking him to protect his poems against a plagiary, probably Fidentinus. This man is attacked in I. 29, 53, 72.

3. **tuus poeta.** 'Your poet friend.'

4. The poems are represented as in bondage to the plagiarist, and Quintianus is asked to claim them as freed men of Martial.

4. **assertor.** Cf. I. 15. 9.

satis praestes. When a slave was claimed as free, the party so claiming him would petition to have him regarded as free during the prosecution of the suit. The owner on the other hand who claimed him as his slave, would petition that he might be left in his possession until judgment was given on the case. It lay with the praetor to decide between them, and he was said *vindicias dare in libertatem* or *in servitutem*, according as he decided that the slave should be considered a slave or free, *pendente lite*. The party in whose favor the *vindiciae* had been

pronounced, was required to give security, that the slave should suffer no loss or damage, and should be forthcoming when the proceedings were closed. This is apparently what Martial alludes to here.

7. **manuque missos.** There is possibly a play on the technical and literal meaning of the words here, 'manumitted' and 'sent forth from the hand' or 'published.'

LIII. On a similar subject.

2. **sed certa.** There may be an allusion here to the custom of giving a portrait of the author on the first page of parchment books. Cf. XIV. 186, '*Quam brevis immensam cepit membrana Maronem Ipsius vultus prima tabella gerit.*'

3. **quae,** 'which convicts your poems of palpable theft.' This sense of *traduco* seems to be derived from the meaning of parading criminals, &c. through the streets, and making a spectacle of them, cf. Suet. Tib. 8, '*Delatores...traducti per amphitheatri arenam.*' Cf. Juv. VIII. 17, '*Squalentes traducit avos.*' The ablative is a kind of ablative of cause. VI. 77. 5. *traduco* is used of a man making a spectacle of himself.

4. **sic.** 'So does the coarse cloth of a Gallic cowl interfere to spoil the effect of the violet robes of a city gentleman.'

interpositus. Cf. Cic. Phil. II. 4, '*Quid enim me interponam andaciae tuae?*'

uncto, properly 'greasy.' Either because the wool was not properly dressed, or from the oil used in working it.

5. **Lingonicus** = Gallicus. Cf. IV. 19.

Tyrianthina, a colour produced by the combination of two different processes of dyeing. The wool was first dyed violet, by dipping in a mixture of the black purple dye—a variety of the dye procured from the purple fish, *purpura pelagia*—and the red of the *murex* or *buccinum*. It was then subjected to the Tyrian purple process, that is, twice dipped, first in *pelagium*, the dye procured from the *pelagia*, prepared in a special way, and then in the juice of the *buccinum*. This latter, the purple so often mentioned, was produced also in Greece, (Sparta especially) and in Asia Minor, but the Tyrian was reckoned the best. It was a dark red, but in the sun-light showed a peculiar iridescence. The Tyrianthine colour would be a violet shade of purple. Such cloth would necessarily be

very fine and expensive, which is the point here. Marquardt v. ii. 119 sqq.

bardocucullus, probably the same as the *cucullus* in Juv. VIII. 145, but possibly by synecdoche it may mean a cloak with a hood or cowl to it.

6. **violant.** 'Mar the effect of' by an unpleasant contrast.

Arretinae. Common pottery ware from Arretium.

crystallina, pure white or crystal glass. Apparently the most highly prized by the Romans. Becker's *Gallus*, p. 303. IX. 59. 13, X. 13. 5.

9. **Atthide.** The Attic bird, that is, the nightingale fabled to be Philomela daughter of Pandion king of Attica.

11. **indice...iudice.** 'My books need neither informer (to tell of the theft) nor praetor to adjudicate upon them.'
Some take *index* of the title of the book a meaning which it often has.

12. **stat contra.** 'Confronts you.' So Persius v. 96, *Stat contra ratio.*

LXI. On the birthplaces of literary men.

1. **docti...vatis.** Catullus, 'the artistic poet.' The Roman poets who followed Catullus habitually call him *doctus*. The Epithet apparently was applied to him as the founder of the new artistic Hellenic school of Latin poets. See R. Ellis' Commentary on Catullus: Prolegomena, p. XXVI.

syllabas. Hendecasyllables. A Greek metre first made fashionable by Catullus and Calvus. It was employed by earlier Latin writers. See Introduction.

3. **Apona tellus**, i.e. Patavium. Aponus (now called Bagni d'Abano) was a fountain near Patavium. The origin of the name is quite uncertain.

censetur—'is made famous by,' cf. IX. 16. *'Felix qui tali censetur munere tellus,'* lit. 'is ranked in a census by,' cf. Juv. VIII. 2.

4. **Stella.** Arruntius Stella an erotic poet contemporary of Martial and Statius. From these two we learn that Stella was a man of old family a *quindecimvir librorum Sibyllinorum;* that

he gave a banquet in honor of Domitian's Sarmatian victories VIII. 78. 3; that he was praetor and consul IX. 42. 6, XII. 3. 10; that he was in love with, and subsequently married a lady (of the name of Violantilla) whom Statius calls Asteris and Martial Ianthis, VII. 14 and 15, 50. 1, XII. 3. 12, VI. 21. 1; Martial also alludes to a poem of Stella's on the death of a favorite pigeon belonging to his mistress, I. 7, VII. 14; and speaks of Stella as *facundus* and *disertus*.

Flacco, a poet friend of Martial, described as living in poverty, I. 76. 3, 4; '*Pierios differ cantus citharamque sororum Aes dabit ex istis nulla puella tibi*' and possibly also addressed VIII. 56—not apparently Valerius Flaccus the author of the *Argonautica*. For Martial though speaking of his friend as a poet nowhere makes any allusion to the *Argonautica* which was written as early as Vespasian's reign. Valerius Flaccus died before A.D. 90, and belonged apparently to Setia.

5. **Apollodoro.** A comic poet of Carystus in Boeotia, whose plays were performed at Alexandria, Athenaeus, XIV. 654; *οὐκ ἐδίδαξε δ' Ἀθήνησι τὰς κωμῳδίας τὰς ἑαυτοῦ ἀλλ' ἐν Ἀλεξανδρείᾳ.*

imbrifer, i.e. *qui aquis exundantibus imbrium vices praestat.* Facciolati s. v.

7. **duosque.** The father a rhetorician of some note and the son, the philosopher and praeceptor of Nero, or perhaps, the philosopher and his elder brother L. Iunius Gallio (adopted by the rhetorician of that name, friend of the elder Seneca) are meant here, **cf. XII. 36. 8.**

unicum, 'peerless.'

Lucanum the author of the *Pharsalia*. Martial on several occasions expresses great admiration for Lucan, cf. VII. 21, 22; in opposition to the opinion of some who counted him rather a historian than a poet, He says, XIV. 194; (entitled Lucanus)

> '*Sunt quidam qui me dicant non esse poetam*
> *Sed qui me vendit bibliopola putat.*'

Lucan was nephew of the elder Seneca, cf. IV. 402.

> '*Senecae ter numeranda domus.*'

8. **facunda** because of its producing the three men just mentioned. **cf. VII. 22. 4.**

loquitur. Cf. Lucan IV. 573 *nullam majore locuta est ore ratem totum discurrens fama per orbem.* Horace Odes IV. iv. 60 '*proelia conjugibus loquenda.*'

9. **Canius.** Rufus, a contemporary poet and orator, mentioned several times by Martial, who writes his Epitaph, XII. 52.

iocosae. Gades was a place wholly given up to frivolous amusements. It supplied the Roman world with love ditties (*Gaditana*) and ballet girls (*Gaditanae puellae*). Canius reflected the characteristics of his native place, III. 20. 21 "'*vis scire quid agat Canius tuus?*' *ridet.*"

10. **emerita Deciano.** See I. 39.

11. **Liciniane,** a friend of Martial, apparently a lawyer, I. 49. 35 '*Non rumpet altum pallidus reus somnum.*' IV. 55 is probably addressed to him and if so contains a high encomium on his eloquence. He was exiled under Domitian but allowed by Nerva to live in Sicily where he became a professor of rhetoric, Pliny Epist. IV. 11 *Audistine Valerium Licinianum in Sicilia profiteri.. praetorius hic modo inter eloquentissimos causarum actores habebatur, nunc eo decidit ut exsul de senatore, rhetor de oratore fieret.*

12. **Bilbilis.** Birthplace of Martial, one of the chief cities of Hispania Tarraconensis. I. 49. 3 *videbis altum, Liciniane, Bilbilim.* It was famous for the manufacture of arms, the waters of the Salo, on which it stood, being peculiarly adapted to the tempering of steel, IV. 55. 11. sqq. Gold was also found there, XII. 18. 9.

The skill shown in adapting the verbs *amat, gaudent, loquitur* &c. to the characters of the different people is noticeable.

LXVI. On a plagiarist, prob. Fidentinus, see I. 52.

3. **tomus,** paper, properly 'a cut piece or a length of papyrus.' The papyrus paper was cut into strips or lengths, which fastened together made the whole volume.

4. **sophos,** cf. I. 3. 7.

nummis. Becker (Gallus, p. 336) understands this to mean *sesterces* and it seems hardly probable that Martial would use it alone for *denaris*, cf. II. 57. 8. Books varied in price according to the way in which they were got up—an elegant copy of the first book of Martial could be obtained, he tells us, for five *denarii*, I. 117. 17. The Xenia (Book XIII.) on the other hand, he tells us, might be procured even for two *sesterces*, assuming

nummis to mean *sestertiis*, XIII. 3. 3. A cheap copy would of course serve a plagiarist's purpose.

5. **rudes curas**, 'unpolished efforts' or perhaps 'rough copies.'

6. **scrinio**. Cf. I. 2. 4.

signatas. Sealed for security against copyists, cf. Horace Epist. I. 13. 2. *Augusto reddes signata volumina, Vini.*

7. **virginis chartae**. Cf. I. 39. 2.

8. **inhorruit**. Soiled and roughened by contact with the hard chin, that is, worn by constant reading. There is perhaps a play on the word *inhorruit*, in reference to *virginis chartae*. As to the custom of kissing the book mentioned by most of the commentators, there appears to be no authority for it.

10. **pumicata fronte**. The *frons* of a roll or volume was the end or base of it. These ends, when the book was finished, were carefully levelled and smoothed with pumice stone, and dyed black.

11. **umbilicis**, used here, and elsewhere in Martial to express what Ovid Trist. I. 1. 8 calls *cornua*, that is, the knobs inserted in the hollow ends of the reed round which the book was rolled. These were partly for ornament, partly to hold the book in reading. *Umbilici* strictly meant the hollow ends of the reeds themselves, in the same plane with the *frontes*. Martial only once uses the word *cornua* in this sense of knobs, XI. 107. 1. *Explicitum nobis usque ad sua cornua librum.* In the singular, *umbilicus* means the stick itself II. 6. 11.

membrana. The parchment cover in which the roll was wrapped to preserve it. This was elegantly dyed, generally purple. Martial calls it *purpurea toga* X. 93. 4. It corresponded to our 'binding.'

14. **silentium**. Secresy on the author's part.

LXVII. A play on the word *liber*. In the first line it means 'Free spoken,' in the second, 'Free from business or work,' 'with plenty of time to spare.'

LXIX. On Canius, see I. 61. 9.

Martial says that the Tarentines have substituted statues of the laughing Canius for those of the laughing *Pan*.

Tarentos. Most commentators understand this of the *Stagna Tarenti* at the N. extremity of the *Campus Martius*, where the *ludi saeculares* were held and where stood altars of *Dis* and *Proserpina*. But there appears to have been no sort of connexion between this place, and the worship of *Pan*. That statues of *Pan* should have been frequent in merry *Tarentum* is more than likely. *Quae* is the reading of several MSS. and both forms *Tarentum* and *Tarentos* (fem). of the Greek city were used. Cf Silius XII. 433 *Superba Tarentos*.

LXX. An address to a presentation copy of his book sent to Caius Julius Proculus a friend of the poet's, XI. 36. The book was to do the poet's duty as *salutator*.

officiose. *Officium* in its limited society sense meant the attentions due from the client to his patron an important portion of which was the *salutatio*.

3. **iter.** The way was from Martial's house on the Quirinal I. 2. 8 across the Fora of the Emperors and the *Forum Romanum* to the *sacer clivus*, and so to the Palatine, where Proculus's house stood.

Castora. This temple stood on the S.W. side of the Forum between the Basilica Sempronia and the Temple of Vesta. Three columns of it still remain.

canae. 'Time-honoured.' Cf. I. 15. 2.

4. **Vestae.** Cf. Horace Sat. I. IX., 35.

5. **sacro clivo.** The portion of the *via sacra* between the *summa via sacra* by the arch of Titus and the *Forum Romanum*. The ground slopes down from the *summa sacra via* to the Forum and it was here that triumphal processions first came in sight of the Forum, and descended into it. Cf. Horace Odes IV. ii. 35.

6. **plurima imago** must mean 'many a statue' and the allusion must be to statues of Domitian whether in the sacred way, or on the Palatine or both, it is impossible to say. An equestrian statue of Domitian stood at the N.W. end of the *Forum Romanum*, but that can hardly be meant here. It is of course more than likely that there should be several statues of the emperor about in the city.

7. **colossi.** Cf. Spect. II. 1.

9. **Lyaei.** A temple of Bacchus on the Palatine the exact site of which is not known.

10. **Cybeles** &c. There appears to be no certain information as to what is here meant; probably a Fresco in the temple of Bacchus is meant; another reading is *Tholus* 'the dome.' If this be the right reading, the temple of Cybele on the Palatine is probably meant; Burn, p. 159.

11. **protinus,** Immediately after you have passed the temple of Bacchus, Proculus's house faces you on your left. *Fronte* agrees with *laeva* a natural way of expressing that the house fronted a man on his left.

13. **nec.** 'And that you may fear no exclusiveness at that door or pride in that house (I tell you) &c.' *ne* prohibitive in Latin follows the same rule as *μή* prohibitive in Greek. *Ne fac* or *ne feceris* 'Do not do;' *ne facias* 'that you may not do,' a construction often used to denote the purpose intended in making the statement which follows it. Cf. Horace Odes IV. ix. 1 et sqq. Epist. I. xii. 25.

17. **quia.** 'Because, however those verses read, they are such as a morning caller could not write:' either Martial means that a man who spent his time in *salutationes* could not write poems, or more likely, that a hanger on of great men could not express himself as freely as Martial did.

LXXVI. To Flaccus on the unprofitable nature of the Poet's art. On this Flaccus, see I. 61. 4.

1. **pretium non vile.** 'No small reward of my labours,' said perhaps with an anticipation of what follows. His friendship with Flaccus, the result of partnership in poetry, was some compensation for his otherwise unprofitable labours.

2. **Antenorei laris,** i.e. *Patavium.* Antenor was the mythical founder of the place, Virg. Aen. I. 247.

4. **ex istis.** Sc. *sororibus.*

5. **Minervae.** From a comparison of this passage with X. 19. 14, *Totos dat tetricae dies Minervae Dum centum studet auribus Minervae* it would seem that *Minerva* besides being the goddess of intelligence and practical sagacity was in some special way connected with the legal profession at Rome. She is here contrasted with Apollo the god of unremunerative poetry.

6. **haec sapit.** She is the goddess of worldly wisdom and bankeress to all Olympus. The construction of *fenerat* with accusative of the person is apparently unique. But the emendation suggested, *temperat* and *monetae* for *Minervae* absolutely freezes the humour of the passage. *Minerva* discounting bills for all the gods is, as Roman wit goes, a humorous idea. The other would be tame in the extreme. The same remark will apply to the attempt to translate *fenerat deos* 'lends you all the gods on usury' being too canny to give them for nothing. This is not merely tame, but unintelligible.

7. **hederae**, i.e. the Thyrsus. Bacchus was associated with Apollo, as the god who inspired poets, cf. Hor. Odes III. xxv. 1. *Quo me, Bacche, rapis tui Plenum?* and Juv. VII. 64. *dominis Cirrhae Nysaeque feruntur Pectora vestra.*

Palladis arbor. The olive. The ivy bears no fruit. The tree of Pallas is loaded with it. Phaedrus in his fable '*Arbores in Deorum tutela*' (III. 17), after describing the choice made by each of the other gods, represents Minerva, when her turn came to choose, wondering '*quare steriles sumerent.*' Jupiter answers her, '*honorem fructu ne videamur vendere,*' whereupon Minerva chooses sagaciously the olive. Jupiter, struck with her wisdom exclaims '*O nata, merito sapiens dicere omnibus: Nisi utile est quod facimus stulta gloria est.*'

8. **varias**, i.e. green one side and gray the other, cf. Ovid. Metam. VIII. 664 *bicolor...bacca Minervae.*

nigra prob. refers to the colour of the fruit, 'loaded with its dark mass of fruit.'

10. **sophos, cf. I. 3. 7.**

11. **Cirrha.** The poet of Delphi, see Juv. quoted v. 7.

Permesside. Permessus was a river sacred to Apollo and the Muses, rising in Mt. Helicon. *Permessis* sc. *aqua*, cf. VIII. 70. 3. Other readings are *Permesside lympha* and *Permessidos unda.*

nuda=*inopi.*

13. **pulpita.** The platform from which the poet recited.

14. **cathedras**, cf. Juv. VIII. 47 *Quaeque reportandis posita est orchestra cathedris*, on which Mr Mayor says, '*orchestra* the foremost rows immediately before the reader: here the more distinguished among the audience sat, and here accordingly the luxurious *cathedrae* were substituted for benches.' There is evidently no allusion here to the Grammarians' chairs.

basia, cf. I. 3. 7.

LXXXV. Marius being in difficulties, and wishing to sell some property, but at the same time extremely anxious to be thought perfectly solvent, instructed his auctioneer to give out that his reason for parting with the property is simply its unhealthiness. The auctioneer tells his lie so well that every one believes him, and Marius is 'hoist with his own petard,' no one will bid for the property.

1. **excultos...suburbani...pulchra** all intended to indicate a kind of property that a man would not part with if he could help it.

4. **immo**, 'on the contrary, he is much more in a position to lend.' *immo* always introduces the reverse of what precedes it.

8. **noxius.** Ironical.

LXXXVIII. Epitaph on a young slave of Martial buried somewhere on the Labican Road. The *via Labicana* began, as did also the *via Praenestina* and the *via Valeria* or *Tiburtina*, from the Esquiline gate. It ran past the Labicum (La Colonna fifteen miles from Rome), and leaving this on its right proceeded to *Ad Pictas* where it joined the Latin Road, see Burn, R. and C. pp. 381—437. Schneidewin in both editions adopts the spelling *Lavicana* which appears to have the best MSS. authority in its favour. Perhaps the quantity may have had something to do with Martial's choice of this form. The a of *Labicum* is usually short, Virg. Aen. VII. 796 *picti scuta Labici*.

2. **levi** suggests the common sepulchral form S. T. T. L. *sit tibi terra levis*.

3. **nutantia**, unsteady—top-heavy—implying much the same as *ruitura*.

4. **ruitura**, cf. Juv. x. 146 *Quandoquidem data sunt ipsis quoque fata sepulcris*.

5, 6. Some commentators understand by *buxos* and *prata* wreaths of box-leaves and meadow flowers, others, trees planted and turf, the latter seems most in accordance with v. 8.

XCIII. Epitaph on two first Centurions who were friends in life and not separated in death: whether they had died in Italy or in the provinces, whether they had served in two legions quartered together or on detached duty, it is impossible

to say. But the term 'colleagues' used by some commentators in speaking of them is somewhat misleading. They must have belonged to different legions if they were both *Primipilares*, unless one succeeded the other, which is just possible, cf. v. 2. The term *Centurio primi pili* dated from the earliest times, and meant originally the centurion of the right wing of the first Maniple of Triarii, but it was retained after the distinction of the lines had ceased, and meant the First Centurion of the legion. This Centurion was an important officer, ranking next to the Tribunes, and having a seat in the council of war. Like the Tribuneship, this Centurionship also conferred equestrian dignity on the holder.

3. **ara.** Among the Romans a tomb was regarded as an altar, a name often given to it, as being sacred to the Di Manes, the spirits of departed relatives. Cicero de leg. II. 9. "*Sos leto datos divos habento.*" See also Gaston Boissier, I. 116, where he shows how this belief in the divinity of the dead paved the way for the apotheosis of the emperors.

5. **sacro.** 'The sacred bond of a blameless life.' There may be an allusion in *sacro* to the *sacramentum* of the soldier. Martial seems to mean by these two lines that these two men did not allow professional jealousy to interfere with their friendship.

XCIX. On a man whom a sudden accession of wealth turned into a miser.

1. **viciens**, sc. *centena millia sestertiorum* = 2,000,000 sesterces, about £16,000—used here as a subst. with *plenum*, agreeing.

3. **lautus**, 'and you lived in such elegant style.'

6. **Kalendas** = menses.

9. **abisti.** 'You have fallen, gone off into, &c.' Cf. Pliny N. H. III. 5, *oppidum delevit quod nunc in Villam abiit.* 'You are turned into such a lean and beggarly miser.'

11. **convivia.** 'Your most expensive dinners, the kind you only give once in the year, do not cost you a dirty black copper to put on the table, and seven of us, your oldest friends, you dine at the cost of a bad halfpenny.'

13. **nigra moneta**, black money, i.e. copper, the opposite of *fulva moneta*, gold. XIV. 12.

explices. Cf. I. 103. 8, an epigram on a similar subject *Explicat et mensas unica cena duas.*

15. **plumbea**, leaden, *i.e.* counterfeit.

selibra, properly a half pound. Here used for half an as.

17. **optamus.** If your avarice progressed in the same proportion to the increase of your wealth as it has done so far, with 100,000,000 sesterces (£800,000) you would simply die of starvation.

CVIII. To Gallus (? Munatius Gallus, x. 33) excusing himself for not attending his morning levée as a *salutator*. Two other epigrams, x. 56 and 82, are addressed to Gallus on the same subject.

2. **Transtiberina.** Cf. I. 41. 3.

3. **Vipsanas.** 'If, as seems probable, this is identical with the Porticus Polae and the Porticus Europae and the Porticus Agrippae, it stood probably in that portion of the seventh or *Via Lata* region known as the Campus Agrippae. From Martial IV. 18, we conclude that this portico stood near an arch on the *Via Lata*, over which an aqueduct passed.' Burn, R. and C. p. 331.

cenacula, in the plural a lodging at the top of an *insula* or lodging-house. Martial was on the third floor. Cf. I. 117. 8. This would be a house of average height. Not many houses appear to have had four floors above the ground floor, and very few, if any, more than four.

laurus indicates a grove of laurels or bay trees in connexion with the portico.

4. **regione** the 7th, or *Via Lata*. For the position of Martial's house cf. I. 2. 8.

5. **migrandum est.** 'To wait upon you every morning I must make a regular peregrination.' *Migrandum* can hardly mean, as Messrs. Paley and Stone take it, 'I must change my abode;' for in that case the next lines would be pointless. If Martial had meant that retaining Gallus's friendship was worth the trouble (v. 6) of changing his abode, the natural reply would have been 'Why in the world don't you change it, then?' But what Martial evidently means is, that, though Gallus deserved any thing that Martial could do for him, the gain to Gallus of Martial's attendance at the morning levée would be nothing, while the loss of time to Martial caused by this *daily* migration would be very serious.

6. **tanti.** Cf. I. 12. 11.

illa, sc. domus; *longius*, 'farther off still.'

7. **praesto.** 'I duly present.' *Praestare*, with accusative, meaning properly to be security for another man to a certain amount, was used secondarily in the sense of 'making good,' or 'performing the duties that a man's position entailed upon him.' So *praestare se fortem*, or *praestare fortitudinem*, is to display the courage which people have a right to expect of a man. Here *praestare togatum* is to exhibit a man in a toga, where people have a right to expect to see him.

togatum. The *toga* was the full dress of the Roman, and always worn in performing the *officium* Juv. III. 127, *si curet nocte togatus currere* of a *salutator* hastening to pay his respects to his patrons.

9. **ipse** opposed to *liber*. *decuma* the dinner hour, usually the ninth, but no doubt Romans varied the hour, according to circumstances, within certain limits. Cf. III. 36. 5. The time of the year also made a difference. Cf. IV. 8. 9.

CIX. On a pet lapdog belonging to his friend Publius. Martial describes the lapdog itself and its portrait, so faithfully painted, he tells us, that if the portrait and the real dog were placed side by side, it would be difficult for any one to decide which was which. The Romans kept pet animals just as people in modern times, and went to the same extravagances in petting them. In the museum at York there is a funeral urn containing the bones of a lapdog. Beside the urn was found the saucer or platter from which the animal had been accustomed to feed. Cf. VII. 87, and Propertius V. 3.

1. **passere.** Catullus II. Lesbia's pet sparrow, of which Catullus sung the praises and mourned the death in verse.

nequior. 'More charmingly naughty.' Cf. VI. 82. 5.

17. **totam.** That death might not rob him altogether of his pet. In case of premature decease he would have the melancholy consolation of a faithful picture of his beloved animal.

18. **exprimit.** Either Publius was the artist himself, or *exprimit = exprimendum curat.*

CXI. To Regulus (I. 12), with a present of a book (of epigrams?) and frankincense.

1. 'Since your fame as a scholar is as great as your industry.'

sophiae. Senec. Ep. 89, *'sapientia est quam Graeci σοφίαν vocant. Hoc verbo quoque Romani utebantur sicut philosophia*

nunc quoque utuntur.' Cicero however always wrote it as a Greek word.

CXVI. An epitaph on Antulla, daughter of Faenius. From Ep. 114, we learn that the ground in which Antulla was buried adjoined the property of Faustinus. This however does not fix the locality with certainty, because Faustinus had villas both at Baiae and in the Tiburtine territory. Faustinus was a rich man and a poet, to whom Martial addresses many epigrams. The third book appears to have been dedicated to him, III. 2, and a complimentary copy of Book IV. was sent to him as soon as it was published IV. 10.

1. **sacravit.** The monument would probably have stated upon it the amount of ground consecrated to the dead. Cf. Hor. Sat. I. viii. 12.

5. **aliquis.** The use of the more definite *aliquis* instead of *quis* may indicate that Faustinus wished to purchase this land.

6. **serviet** is apparently used in quite a general sense. This land will be devoted to its owners, the dead, that is, buried in it will have perpetual *dominium* of it. It cannot pass into other hands. Land so consecrated was considered to be not available for any other purpose, and on the monument would be inscribed H. M. H. N. S., i.e. *Hoc monumentum haeredem non sequitur.* The ground was considered the absolute possession of the dead. It could not pass to an heir, and so it could not be sold. It was, so to speak, considered dead itself.

CXVII. An answer to a man who was perpetually trying to borrow Martial's book of Epigrams to read. The poet refers him to his publisher.

6. **Pirum.** 'The pear tree' was a locality in the 7th region. Compare the 'Pomegranate' in the 6th, in the neighbourhood of which Domitian was born. Burn, R. and C. p. 249. Probably the locality was so named from some celebrated pear tree which had stood there before it was covered with buildings.

7. **et scalis.** Cf. I. 108. 3.

sed altis. Cf. I. 43. 9.

8. **Argiletum.** Cf. I. 2. 8. Martial splits the word in two in accordance with the old derivation of the name. Verg. Aen. VIII. 345.

10. **Caesaris forum.** Probably, the *Forum Nervae*, otherwise called, *Transitorium*, begun by Domitian and completed by Nerva, cf. I. 2. 8.

11. **postibus.** Pillars in front of the booksellers' shops on which were exhibited the names of the authors whose works could be procured inside. Cf. Horace, A. P. 372 *mediocribus esse poetis Non homines non Di non concessere Columnae* and I Sat. IV. 71 *Nulla taberna meos habeat neque pila libellos.* Marquardt v. ii. 406.

13. **Atrectum.** Cf. I. 2. 7.

nec roges. 'And you need not ask Atrectus for he will,' &c., lit. 'and that you may not ask, &c. (I tell you) he will,' &c. Cf. I. 70. 13. Martial means to imply that Atrectus will take for granted, as soon as he sees Lupercus, that he has come for a Martial: he also expresses a humorous anxiety to save Lupercus trouble.

15. **nido,** 'pigeon hole.' Cf. VII. 17. 5.

16. Cf. I. 66. 10, 11.

17. **denaris.** The denarius was the silver coin most in use, the value of it was about 8*d.*

18. **tanti.** Cf. I. 12. 11; I. 108. 6.

BOOK II.

PREFACE.

2. **praestamus**, 'do our duty by you.' Cf. I. 108. 7.

4. **accipiant**, 'are allowed.' So *accipere veniam.*

epistolam. That is, the programme or play bill describing the pieces to be acted, put up in, or outside the theatre. In earlier times the information was given by a *praeco.* Seneca Ep. 117. *Nemo qui obstetricem filiae parturienti sollicitus accersit, edictum et ludorum ordinem perlegit.* Friedländer in Marquardt (new series) III. 521. The title of each piece as it came on was announced from the stage as well. In saying that Epigrams require no *Curio* the poet's meaning is clear: he means that an epigrammatist requires no one to speak to *his* audience for him, his epigrams speak for themselves. *Curio* in imperial times appears to have been used as = *praeco.* Marquardt (new series) III. 118. n. 2.

6. **sua.** The words *id est, mala,* which are inserted after *sua* in most of the editions are, probably rightly, rejected by Schneidewin. *mala* = *maledica,* hurtful. So Verg. Ecl. VII. 28 where there is the notion of magical power to harm, and the *malum Carmen* of the XII. Tables.

8. **toga**, &c. Illustrates *rem facere ridiculam.* The toga was a large cumbrous garment and more particularly the official full dress of the Roman. No sight could be more incongruous than a dancer in a pantomime dressed in such a garment. The expression is probably a proverbial one.

9. **denique.** 'Lastly it is for you to consider whether you like the idea of a wooden sword against a trident,' i. e. whether you like a contest between a *retiarius* armed with the net and trident and a man with only a wand (*ferula,* the wooden weapon, with which the sham fight, which preluded the real contest of the gladiators, was fought) to defend himself with. That is, "You defending your reputation with an epistle are throwing away your natural weapon, the epigram. If you like it, do so. I should think it foolish."

an=here *utrum annon*. In the best Latin writers *an* alone after *nescio*, &c., implied the mental rejection of other alternatives and the statement of the one to which the speaker inclines; so that *nescio an hoc ita sit*='I am inclined to think this is the case,' but later writers used it as it is used here. So even Horace, Odes IV. 7. 17 *Quis sit an adjiciant hodiernae crastina summae Tempora Di superi.*

10. **inter illos**. Sc. *spectatores*. Keeping up the metaphor of the proverbial expression just used—I sit in that part of the amphitheatre where the people protest against such uneven fighting as a *mirmillo* armed only with the *rudis* fighting a *retiarius* fully equipped. Taken out of the metaphor it means, 'I strongly advise you not to have recourse to such a feeble protection as a prefatory epistle when you have such a powerful weapon as epigram writing.'

11. **Puto** begins Martial's reply to the supposed expostulation of Decianus.

12. **quid**. Sc. *dicas*. 'If you only knew what a letter and what a long letter you were going to be troubled with!' but for your expostulation.

13. **negotium habere**, 'to have dealings with.'

fueris habiturus. Lit. 'You have been about to have.'

14. **tibi**, 'to your advice.'

On Decianus see I. 39. 6, 61.

I. 1. An address to his book, congratulating it on being short.

3. **at nunc**. 'As it is' opposed to what it might have been.

succincti properly means 'wearing a short or tucked-up garment.' So active, quick, because unencumbered, XII. 24. *succinctus cursor*: here it means concise, succinct, in our sense, short, having nothing superfluous in it. So Pliny speaks of trees as '*Graciles succinctioresque*,' i.e. having no superfluous wood about them. N.H. XVI. 10.

5. **librarius**. Sc. *scriba* or *servus* 'The transcriber,' one of the publisher's staff of slaves. This line is important as showing the speed with which these men worked. The second book contains nearly 550 lines.

6. **nec tantum** 'nor be bound to devote so much time to my poor trifles,' i.e. as a longer book would require. 'He won't be all day copying my poor epigrams.'

8. **usque malus** 'though you may be as bad as ever you can be,' lit. 'continuously or unceasingly bad,' i.e. without any exception to your badness, without any redeeming feature. So Verg. Ecl. IX. 64, where Professor Conington takes *usque* with *eamus*, but the sense appears to be rather, 'let us go on, but sing all the while (*usque*) as we go,' the parenthesis (*minus via laedit*) seeming to show that *usque* belongs to *Cantantes*; Martial v. 60. 1 '*alitatres licet usque nos et usque*,' i.e. without ceasing, 'ever so.'

9. **te.** 'A guest can read you after his glass of *calda* has been mixed, and before it has had time to cool.'

The *cyathus*, not a drinking vessel, but a *measure*, bore the same proportion to the *sextarius* that the *uncia* did to the *as*. Consequently the divisions of the *as*, e.g. *triens*, *quincunx*, were constantly used to express drinking goblets containing so many *cyathi* 4, 5, or whatever the number might be, i.e. $\frac{1}{3}$, $\frac{5}{12}$ of the *sextarius*. Martial mentions even *deunces*, that is cups containing $\frac{11}{12}$ of a *sextarius*. Cf. VI. 78. 6 *misceri sibi protinus deunces sed crebros* (and plenty of them). *Quincunces* and *trientes* appear to have been the commonest sizes.

Calda, a mixture of wine with boiling water, was a very favourite drink. See Becker's Gallus, p. 493. *tepesco* here is to grow warm from having been boiling hot; so practically 'to cool.' Martial says that this book is so short that a man might read it through while his *negus* was cooling. For this sense of *tepesco* cf. Lucan IV. 2-4 "*Paulatim cadit ira ferox mentesque tepescunt.*"

11. "Dost think that thy size will secure thee (against neglect)? Alas! alas! short as thou art (*sic quoque*) how many will deem thee long?"

VI. To Severus, a critic, complaining that he had urged the poet to publish, and would not read his poems when they were published. For Severus cf. v. 80.

1. **I nunc.** Cf. de Spect. XXIII. 6 'so much for your urging me,' &c.

3. **eschatocollion.** The last page—derived either from κῶλον or κολλάω, the last member, or the last strip of papyrus glued on. In either case the meaning is the same. This book was evidently a papyrus roll. See I. 3.

5. **relegente**, i.e. when I complied with your flattering request 'just to read that one over again.'

6. **rapta**, 'in a hurry' = *raptim* almost.

sed Vitellianis. 'Aye, and on Vitellians too.' On *sed* see I. 43. 9.

Vitelliani, sc. *pugillares*, were writing-tablets of the most expensive kind—so called probably from the name of the first maker. They were used especially for love-letters. XIV. 8.

The *tabulae ceratae* or *ceratae*, pieces of wood covered with wax, and written on with the *Stilus*, were most commonly used by the Romans for any kind of writing where great length was not required, e.g. for accounts, legal documents, letters, &c., when several of these were joined together (by means of wire at the back) they formed what were called *codices*, and according as two or three or more were fastened together, they were termed *diptycha triptycha* &c., or, by translation, *triplices duplices*, &c. When these were of small dimensions they were known as *pugillares*. The material generally employed for common writing purposes was deal wood, but sometimes, especially in the case of *pugillares*, more expensive materials were used—citron wood, ivory, and sometimes parchment. Martial XIV. 3—9 inclusive. What the peculiarity of the Vitelliani was is unknown.

9. **aut meliora** 'or else better ones, that you have not seen.' They are either the same that you made such a fuss about, or if not the same, better ones—therefore there is no excuse for your neglect.

si qua, i.e. '*si qua sunt quae nescis, meliora sunt.*'

10. "What was the use of my keeping my book within such modest limits, if it takes you, an ardent admirer, three whole days to get through it?" Martial had apparently sent a copy of the book, as soon as it was published, hoping for an immediate and flattering reply.

11. **umbilico** in the singular, the stick on which the papyrus was rolled. This book was so small that it required no roller. Some of the papyrus rolls found at Pompeii were without sticks. Marquardt v. ii. 305, cf. I. 66. 11.

13. **nunquam**. 'Never was such indolent enjoyment.' Ironical. Cf. VI. 42. 21 '*Non attendis et aure me supina Jamdudum quasi negligenter audis.*'

14. **lassus.** &c. Martial compares Severus to a lazy traveller, who breaks his journey almost as soon as he has begun it. So he was travelling through the book by very easy stages.

15. **Bovillae.** a place on the *via Appia*, about ten miles from Rome.

16. **interiungere**, properly unyoke for a while, 'bait,' here used simply for 'to stop,' or 'break one's journey.' Seneca Tranq. An. 17. 7 uses it metaphorically—"*quidam medio die interjunxerunt.*"

Camenas. The fountain and temple of the *Camenae* was just outside the Porta *Capena*.

XI. On a disappointed dinner-hunter—one of the class of men whom Pliny calls *laudiceni* ep. II. 14, and Σοφοκλεῖς—men who earned their dinner by other means, and especially by indiscriminate applause and loud 'bravos' in the law court or at the recitation. The name *coenipeta* belongs to quite late Latin. Cf. II. 27.

> *Laudantem Selium coenae cum retia tendit*
> *Accipe, sive legas sive patronus agas:*
> *"Effecte! graviter! St! nequiter! euge! beate!*
> *Hoc volui!" Facta est jam tibi coena, tace.*

2. **seram**, hypallage—the lateness applied to the portico instead of the man. So *serum iter* v. 16.

3. **lugubre.** 'That the gloom on his countenance bespeaks a secret sorrow,' lit. 'That his slow countenance is silent about something mournful.' *piger*, without any of its usual cheerful alacrity.

8. **et uxor.** 'His wife too.'

sarcinae. The wife's fortune. So Juv. III. 163. *Quis gener hic placuit censu minor atque puellae Sarcinulis impar? Collige sarcinulas*, a form of divorce = *Tuas res tibi habeto.*

9. **nihil decoxit**, 'has not proved defaulter.' *decoquo*, properly meant, to diminish by boiling. Then it was used metaphorically, understanding *rem* of a man becoming bankrupt = *conturbare.* Cic. Philipp II. 11 '*Tenesne memoria praetextatum te decoxisse.*' *decoctor* = a bankrupt.

XIV. Another epigram on the same subject.

3. **Europen.** Cf. I. 108. 3. It was decorated with a fresco of Europa and the bull.

In the portico or on the campus outside Selius finds a rich friend Paulinus running, and angles for an invitation by praising his matchless speed.

5. **Septa.** The *Septa Julia*. The voting place of the *Comitia Centuriata*. It was a large marble enclosure surrounded with a magnificent portico, begun by Julius Caesar and finished B.C. 27 by Agrippa. In Martial's time it was a common resort of slave vendors and loungers and dealers in fancy goods, IX. 59, X. 80. It stood in the Campus Martius, near to the Thermae Agrippae and the Villa Publica. On the discovery of the exact site, see Burn, R. and C. 323—5. It was largely added to by Hadrian.

6. The most natural interpretation of this line is that the portico round the septa was adorned with frescoes representing, among other subjects, the Argonautic expedition. But as the fresco of the Argonauts in the Posidonium or Porticus Neptuni was so celebrated, the commentators all determine that that portico must be alluded to here. If that be so, then *petuntur* must signify simply the direction taken by Selius from the *porticus Europae*. It is impossible to believe that Martial meant to pass him from the *Septa* to the *Posidonium* between *petuntur* and *si quid*. We must then assume that, proceeding from the *porticus Europae* towards the *Septa*, he would pass the *Posidonium*. As it seems difficult to say with certainty anything more about these two buildings than that they were somewhere in the neighbourhood of the *Septa*, it is impossible to say whether this rendering is possible or not. The *porticus Europae*, however, stood probably in the *Via Lata* region, to the N.E. of both the *Posidonium* and the *Septa*. Burn, R. and C. 331. The first explanation seems far the most natural.

7. **Memphitica templa.** The temples of Isis and Serapis, W. of the *Septa*, in the *Campus Martius*. The worship of Isis after struggling for existence in Rome since the time of Sulla, appears to have been established and recognised under the Flavii. It was especially, apparently, encouraged by Domitian, who restored the temples here mentioned after the disastrous fire in A.D. 80, which injured more or less so many of the buildings on the *Campus Martius*. Merivale, cc. 60, 62.

8. **cathedris.** The Cathedra was specially used by women, and the worship of Isis was almost confined to women, those of the most doubtful reputation being the most devout worship-

pers. It was among some of these that Selius was seeking for an invitation. Gaston Boissier, I. 367, II. 212.

maesta iuvenca. Herod. II. 41, *τὸ γὰρ τῆς Ἴσιος ἄγαλμα ἐὸν γυναικήϊον βουκέρων ἐστιν, κάταπερ Ἕλληνες τὴν Ἰοῦν γράφουσιν.* For this, amongst other reasons, the Egyptian Isis was confounded with the Greek Io, who was fabled, among other wanderings, to have visited Egypt and there to have wedded Osiris. On the connexion between Egypt and Greece, on which so many legends were founded, see Curtius, Hist. of Greece, vol. I.

9, 10. See Burn, R. and C. p. 317 *et sqq.* Three fragments of the Capitoline plan (a plan of Rome in marble, executed in the reign of Severus and discovered about the middle of the 16th century) contain, one of them, the ground plan of the *cavea* of Pompey's theatre; the other two, plans of some parts of the annexed porticoes. On one of these the last seven letters of the word Hecatostylum are found. We may conclude, therefore, that the building alluded to in the words *centum pendentia tecta columnis* formed a portion of the buildings connected with the theatre of Pompey. Mr. Burn supposes that it was synonymous with Porticus Pompeii, but *illinc* seems to imply that they were separate; for *dona nemusque duplex* can hardly be anything but the Porticus Pompeii. So also III. 19. 1 we have '*Proxima centenis ostenditur ursa columnis, Exornant fictae qua platanona ferae.*' This *porticus*, which adjoined the east side of the theatre, from which a door in the centre of the *scena* led into the *porticus*, was divided into three colonnades, two of which apparently (duplex) were planted with plane trees and ornamented with figures of wild animals, III. 19. 2 quoted above. Cf. also Ovid, Art. Am. I. 67.

These buildings stood on the boundary line between the *Campus Martius* proper and the *Campus Flaminius*.

pendentia means simply 'poised on.' Cf. Spect. I. 5.

11. **Fortunatus** and **Faustus**, apparently keepers of inferior baths. Those of Gryllus and Lupus certainly were so. The former were dark and the latter, judging from the term *aeoliam*, draughty. Cf. I. 59. 3, "*Redde Lupi nobis tenebrosaque balnea Grylli Tam male cum coenem cur bene, Flacce, laver,*" addressed to a host whose baths were excellent but his dinners bad.

13. **ternis.** If this is the true reading it must mean apparently that he took three hot baths in each of the establishments, for fear of missing a single chance of an invitation.

14. **omnia.** 'When he has tried every other means.'

15. **tepidae.** The portico of Europa was 'exposed to the rays of the evening sun under the slope of the Quirinal or Pincian,' Burn, R. and C. 331. Cf. v. 6 and I. 108. 3. See also III. 20. 12.

15. **buxeta.** Boxtrees and laurels were planted either in the portico or just outside it, I. 108. 3.

16. **si quis.** 'In the hope that;' *εἴπως*. So *si quid*, v. 6.

XVI. **Zoilus,** a rich vulgar upstart. Martial in several epigrams castigates him for his vulgar debauchery, his gross vices (*Non vitiosus homo es, Zoile, sed vitium*), and his absurd ostentation. Martial speaks of the huge litter in which he rode through the streets, and which the poet wishes was his bier, and tells how he changed his dress eleven times at a dinner party to display the magnificence of his wardrobe. According to Martial, Zoilus was '*crine ruber, niger ore, brevis pede, lumine laesus.*' He here accuses him of feigning illness in order to display the magnificence of his bed clothes to admiring doctors and friends. Cf. II. 29, and see Friedländer, I. 375.

1. **stragula,** sc. *vestimenta*. The general word for coverlets of any kind, couch hangings, &c.

2. **coccina.** 'Scarlet *stragula*.' Cf. II. 43. 8.

3. **torus.** The bed or mattrass, as opposed to *lectus*, the bedstead.

a Nilo. It was a costly bed imported from Egypt, perhaps stuffed with raw cotton. Cushions so made (*τύλαι*) were imported from Egypt. Marquardt, v. ii. 101.

Sidone=*Tyrio murice.* The bed was covered with purple.

4. **quid.** 'What but illness can display all this fool's magnificence?'

5. **Machaonas.** Typical name for 'physicians.' Machaon was son of Asclepius.

6. **vis,** i.e. your illness would disappear if you had no fine bed furniture to display.

XIX. Zoilus again. He had said that an invitation to dinner from him would make Martial happy. This is Martial's answer.

2. **deinde.** 'And a dinner *at your house*, too.' Lit. 'in the second place at your house.' *Primum* is implied before *cena*. The effect of this use of *deinde*, like the somewhat similar use of *denique*, is to throw great stress on what follows.

3. **Aricino clivo,** the steep hill below Aricia, a town on the Appian Road, where beggars congregated and besieged the carriages of travellers. Juv. IV. 118 *Dignus Aricinos qui mendicaret ad axes Blandaque devexae jacturet basia rhedae.* The sense here is 'a man must be very hard up for a dinner, if a dinner of yours could make him happy.'

XXIV. On the false professions of friendship made by Candidus, a man who was always quoting the Greek proverb *κοινὰ φίλων* and saying what he would do for Martial in cases which were never likely to occur, but practically was not ready to do anything for him. In the first four lines Martial is evidently quoting Candidus's words or professions of friendship. 'I will stand by you at the bar of Justice, I will follow you into exile if need be.' Well, says Martial: Fortune has made you rich; will you share your wealth with me? "Oh!" says Candidus, "my money cannot belong to both of us." "Then will you give me some of it?" "That is too much to ask." "Will you give me anything? No of course you will not: you will share adversity with me, but you will keep your prosperity all to yourself." Cf. II. 43.

1. **reatum.** The condition of a *reus* or person accused of a crime. The word is a late one and disallowed by Augustus as not Latin.

2. **squalidus** properly means *scaly*, so shaggy and unshorn, but here it seems to be used generally = *squalidis capillis promissaque barba sordidatus*, the two signs of mourning. Men who wished to appeal to the pity of their fellow citizens, either on their own behalf, or on behalf of a friend, went about with the hair untrimmed, the beard unshaven, and dressed in old and worn out garments. See Livy III. 47.

5. **dat,** sc. *Fortuna.*

ecquid. Interrogative particle; here = *num.*

6. **das** 'are you for giving?' almost = a future.

XXIX. On another parvenu of the Zoilus type (cf. Epig. 16) one of that class, peculiar to the empire, and dating apparently from the Civil war, of enfranchised slaves who had by some means or other amassed large fortunes, and on the strength of their wealth, assumed the insignia and privileges

of the equestrian and even of the senatorial order. Such assumption and encroachments were facilitated (1) by the fact that the nobility of wealth was fast superseding the nobility of ancient birth, and though an honourable pedigree might add a lustre to wealth, a poor representative of a noble family met with little or no respect; (2) by the power of the Court freedmen, who down to the time of Vitellius monopolised the offices of the Imperial household, and down to the time of Hadrian occupied the most important of them. These confidential servants, practically the most powerful people in Rome, would naturally extend their protection to their wealthy confrères, being bound to them by a common opposition to the old nobility, whom it was the early emperors' policy to depress and weaken: (3) by the fact that a considerable portion of the senatorial order, though never freedmen or slaves themselves, were descendants of freedmen and slaves. Some of the Emperors (Nero and Domitian especially) had issued edicts forbidding the assumption of equestrian privileges by those who were not properly entitled to them, but these edicts appear practically to have had no force, or at any rate to have rapidly sunk into abeyance, owing mainly to the fact that the Emperors themselves were generally the first to violate them. Horace, Epod. IV. describes a similar upstart in his time. The assumption of Equestrian privileges was of course more common than the assumption of Senatorial.

Friedländer I. 75 sqq., 269 sqq.

1. **prima**. The theatre is meant here (Infra, v. 5). *Prima subsellia* are the seats in the orchestra reserved for the senate. This parvenu apparently assumed senatorial, not equestrian, privileges. Cf. v. 7.

terentem expresses the lounging attitude of the man and the frequent shifting of his position to display himself.

2. **et hinc**. 'Even at this distance.' Another indication that the parvenu sat in the senatorial seats, because Martial possessed equestrian privileges, and sat in the Knights' seats, III. 19. 10 *et sedeo qua te suscitat Oceanus*.

sardonychata. The Sardonyx was a very valuable gem and at this time very fashionable at Rome. X. 87. 14, where *veros* shows that the stone was valuable enough to make it worth while to imitate it. The restriction of gold rings to the senatorial and equestrian orders, though Nero tried to revive it, was now completely disregarded, Friedländer l. c.

3. **totiens.** Dipped more than once in the Tyrian purple dye, that is, the most expensive of the most expensive kind of cloth. Cf. II. 16. 3, I. 53. 4.

epotavere, a rather striking way of expressing what would ordinarily be expressed by *combibo*.

4. The toga was the dress required by Roman etiquette at the public spectacles. Augustus insisted upon it and allowed no other garment to be worn over it. Suet. Aug. c. 40 *negotium aedilibus dedit ne quem posthac paterentur in foro circove nisi positis lacernis togatum consistere*. Domitian appears to have allowed an upper garment but to have insisted upon its being either white xiv. 37 '*Albae lacernae:*' *amphitheatrales nos commendamur in usum cum tegit algentes alba lacerna togas*) or at least of one colour, viz., either purple or scarlet. v. 8, XIV. 131. His immediate predecessors appear to have allowed spectators to appear in various coloured garments, v. 23 *Herbarum fueras indutus, Basse, colores Iura theatralis dum siluere loci.*

The toga except in the case of officials, senators, &c., was white throughout. The *Lacerna* was properly an over-garment, a sort of mantle, as here, but it was sometimes worn without any other garment underneath; i.e. next to the *tunica*.

5. **Marcelliano.** For the synizesis, cf. *parjetibus* Verg. Georg. IV. 297.

The *theatrum Marcellianum* is meant, originally built by Augustus and restored by Vespasian. The ablative is locative: "all over the theatre."

6. **volso**: depilation of every part of the body was practised by Roman exquisites. Cf. X. 65. 8.

splendent. Cf. II. 36. 2 *splendida sit nolo, sordida nolo cutis.*

7. **lunata.** The Senators' boots came higher up the leg than the ordinary ones, were fastened by four thongs and bore a crescent in front. Becker's Gallus, p. 426, I. 49. 31 *Lunata nusquam pellis*, speaking of the pleasures of country life.

lingula, probably a portion of one of the thongs (*corrigiae*), which, after being carried round the ancle, was passed longitudinally through the others down the front of the foot. See drawing in Becker l. c. *Lingula* here is put *per synecdochen* for the whole boot.

non hesterna. These words are very obscure: the only probable interpretation of them is that this man displayed his

wealth, among other ways, by never appearing in the same pair of boots two days running.

8. **coccina.** II. 43. 8. The ordinary senator's boot was black. Hor. I. Sat. VI. 27. It was an additional piece of insolence on the part of this upstart that he wore red boots, the colour appropriated to curule magistrates (*mulleus*).

non laesum, again very obscure. Does it mean simply that the leather was of the very best, most supple, and easy kind? or does it express Martial's indignation that no one stamped on the upstart's toes to punish his insolent assumption?

9. **stellantem** 'shining' with the plasters, or perhaps 'starred' with *stigmata*. This man had not only been a slave, but a branded slave. *Stigmatias—stigmosus—literatus—notatus, —inscriptus.* Letters were burnt in on the forehead to denote the crime, e.g. Fur, Fug. = *fugitivus.* These letters he concealed by means of *Splenia* plasters, used sometimes for medical purposes, but more often for ornament, like the 'patches' worn in England in Queen Anne's time. Perhaps the Court Freedmen brought them into fashion. Some slaves got doctors to efface these *stigmata* by surgical operation. X. 56. 6 *Tristia servorum stigmata delet Eros* (a physician). Barbers also undertook to do this. VI. 64. 26.

XXX. On a friend, who in answer to Martial's request for a loan, gave him advice how to make money.

1. **sestertia.** The plural of a neuter subst. formed by mistaken analogy from *sestertium*, the gen. pl. of *sestertius.* 1000 *sesterces* was either *mille sestertii* or *sestertium*, but two or more thousand was of course *duo* &c. *millia sestertium.* This came to be regarded as a neuter subst. In the earlier writers it is only so used apparently in oblique cases of the singular number after the numeral adverbs *decies* &c., e.g. *sestertio decies fundum emi.* From Horace's time certainly *sestertia* the plural = *millia sestertium* was used Hor. Epist. I. VII. 80 *dum septem donat sestertia. Viginti sestertia* = about £150.

3. **quippe** = *Quiape* = *Quiaque*—introduces a conclusive proof of the truth of some previous statement. Sometimes it stands alone in answer to a question, and implies that the question is assented to as obvious. 'Of course.' Here Martial gives an obvious reason why it would have been no burden to his friend to have given the money instead of lending it, viz. that he was a prosperous man (*felix*) and an old friend.

4. **et cuius**, &c. Expands *felix*.

flagellat. Cf. v. 13. 6. *Et libertinas arca flagellat opes. flagellare = premere. Laxas flagellat opes.* 'Whips up the spreading coin,' means that the chest has hard work to keep confined the loose coin which, from its quantity and weight, has a tendency to spread out on every side. **laxas** here practically = *amplas*, the opposite of *arctas*. Cf. Facciolati s. v., and Casaubon on Persius IV. 48.

5. **si causas egeris**, i.e. if you turn *causidicus*, one of the most lucrative professions in Rome at this time. It is just possible that Martial, as a youth, studied law with a view to becoming a *causidicus*. If this was so, it would make the sting of the advice sharper. Brandt. de Mart. Vit. p. 17.

XXXII. To a patron, Ponticus, who like Maximus in II. 18, was himself much too dependent on others to satisfy Martial's idea of what a patron ought to be. To Maximus he said '*esse sat est servum, jam nolo vicarius* (a slave's servant) *esse; Qui rex* (the fashionable appellation of a great patron) *est, regem, Maxime, non habeat.*' Martial indicates under the names of men of a previous generation individuals or types of men of his own time.

It is impossible to say precisely what *Balbus* is meant, but very probably it is L. Cornelius Balbus, Julius Caesar's officer, who made an enormous fortune, and built a theatre remarkable for four pillars of Onyx.

Licinus. A freedman of Augustus, who amassed enormous wealth. Juvenal uses him as the type of a wealthy freedman. Juv. I. 109, on which see Mr Mayor's exhaustive note.

Patrobas, called by Dio Cassius, Patrobius, was a Freedman, favourite of Nero, put to death by Galba in A.D. 68. Plutarch Galba c. 17. Dio Cass. 64. 3.

Laronia was *vidua dives et procax*, whose name is used probably, typically, by Juvenal.

2. **cum Licino est.** Sc. *lis*.

3. **vexat**, 'is continually trespassing on.'

4. **contra ire.** 'To oppose.'

5. **abnegat.** 'Denies the loan of my slave.'

6. **orba est**, &c., i.e. Ponticus had hopes of a legacy from her. On the cultivation of *orbi* and *orbae* see Juv. III. 129, 130, IV. 19, and Mr Mayor's notes.

7. **non bene.** 'It is not pleasant, I assure you, to serve a servant-friend.' Cf. *vicarius* II. 18. 7.

servitur, a sort of play on the word *Dominus*, which, like *Rex*, was the appellation insisted on by rich patrons. Cf. II. 68. 2.

XXXVII. On a curious custom among the Romans of carrying off eatables from the dinner-table in the napkin. In this case it seems to have been done without disguise, but the poor gourmand Santra in VII. 20 did the same thing by stealth. Probably a rich guest could do with impunity what a poor one could not, and wealth was no more then than now incompatible with meanness.

2. **mammas suminis.** The breast of a young sow was a favorite dish among the Romans.

imbricem. Some part of a pig resembling an *imbrex*, a hollow tile used in roofing houses. Facciolati understands the ear, others the *ribs*, others the chine, the *vertebrae* bearing some resemblance to tiles overlapping one another—but the plural would be expected in these two last cases.

3. **communem.** 'Intended for two,' or 'of which some one else had taken part.'

attagenam, a bird which was considered a great delicacy—perh. the heathcock. XI. 61. *Inter sapores fertur alitum primus Ionicarum gustus attagenarum.*

4. **mullum.** The mullet. A very favorite and, if large, expensive fish among the Romans. Large ones sold for more than 1000 sesterces a pound. Juv. IV. 15, *mullum sex millibus emit acquantem sane paribus sestertia libris.*

lupus. A commoner fish, but varying very much in quality. Those caught between the two bridges—the *pons Sublicius* and the *pons Senatorius*—were considered the best. Hor. II. Sat. ii. 31, and Orelli's note.

5. **muraenae.** A kind of sea eel. The best came from the coast of Sicily and Tartessus. Juv. v. 99. *Virroni muraena datur quae maxima venit Gurgite de Siculo.* They were kept by rich Romans, who made ponds for the purpose, but this apparently was more for amusement than for eating,—as carp have been kept in later times.

6. **alica.** A kind of white sauce made from a very fine kind of wheat. They used also to make a drink from the same. Pliny Epist. I. 15, *alica cum mulso et nive.*

9. **otiosa.** 'With nothing to do,' because Caecilianus carried off all the dinner.

11. **cras.** I invited you to dine here to-day, not at your own house to-morrow at my expense.

XLI. To a lady with bad teeth, telling her not to smile.

1. **ride.** A recollection probably of the line "*spectantem specta: ridenti mollia ride.*"

2. **Pelignus.** Ovid, born at Sulmo, in the country of the Peligni.

4. **ut,** 'granted he did.'

7. **piceique buxeique,** i.e. black and yellow.

10. **Spanius.** A dandy, probably, who feared the wind, lest it should disarrange his curls.

Priscus. Another exquisite, who lived in terror lest any one should touch his garment, and spoil its elegant arrangement.

11. **cretata.** 'Pearl powdered.' The Romans used a very fine chalk or pipe-clay, called *argentaria*, Pliny N. H. 35, 17, for the purpose. A shower of rain would of course be dangerous to it.

12. **cerussata.** Painted with white lead. Exposure to the sun discoloured it. Martial, I. 72, says of a plagiary who tried to pass off Martial's verses as his own, *Sic dentata sibi videtur Aegle Emptis ossibus Indicoque cornu* (false teeth) *sic quae nigrior est cadente moro cerussata sibi placet Lycoris*, from which we conclude that it was used by brunettes. Whiteness of complexion was fashionable at Rome. Martial, IV. 62, speaks of a brunette (probably the same Lycoris) migrating to Tibur because the waters of the Albula were said to turn everything white.

14. **nurusque maior.** Andromache.

15. **Phillstion.** A writer and actor of mimes, who flourished in the time of Augustus.

XLIII. On the same subject as ep. 24.

1. *κοινὰ φίλων*, a proverbial expression. Eurip. Orest. 735 *κοινὰ γὰρ τὰ τῶν φίλων.*

haec. All that follows from v. 3 to v. 14. 'This is the meaning of.'

2. **sonas.** Poetical use. Cf. Statius Sylv. iv. ii. 66, *modo Germanicas acies modo Daca sonantem proelia.*' 'You mouth your noble sentiment.'

3. **Galaeso.** Cf. Hor. Odes II. vi. 10, *Dulce pellitis* (to protect the fleeces) *ovibus Galaesi Flumen et regnata petam Laconi Rura Phalantho* (*Tarentum*). Pliny N.H. 8, 27, *Solebant oves maxime Tarentinae operiri pellibus ne lana quae pretiosissima erat aëris injuria corrumperetur aut rubis spinisque obnoxia esset.*

4. **seposito.** 'Choice.' Lit. reserved. Tibull. II. v. 7. '*Nunc indue vestem Sepositam, longas nunc bene pecte comas.*'

Parma. XIV. 155, '*Velleribus primis Apulia, Parma secundis Nobilis.*'

6. **noluerit,** &c. 'Would be ashamed to own.'

pila. Cf. Spect. IX. 4.

prima. The first dummy thrown to the bull, therefore the one which suffered most. The exaggeration is much in Martial's style. So X. 86, he says of an old man who had been in his younger days the first ball (*pila*) player of his day, that in his old age he had become *prima pila*, a first dummy, i.e. as shabby and tattered as the dummy first thrown to the bull.

7. **Agenoreas.** Tyrian. Agenor, father of Cadmus, was king of Tyre. Cf. II. 16. 3.

8. **coccina.** 'Scarlet' garments made of cloth dyed with *coccum*, a dye made from an insect, different from *purpura*, and cheaper. The price of these cloths varied according partly to the dye used, and partly to the wool, the best wool being used with the most expensive dyes. Martial evidently here means that his garment (very likely a present from a patron) was of a cheaper material than his friend's, to begin with.

9. **Libycos.** Cf. XIV. 89, '*mensa citrea.*' '*Accipe felices, Atlantica munera, silvas: Aurea qui dederit dona, minora dabit.*' The best *mensae citreae* came from Mauretania, where the citrus grew to an enormous size. According to Pliny, slabs nearly four feet in diameter could be cut from some of the trees,

lateral sections of the trunk, that is. The expense of them was enormous. Cicero gave 500,000 sesterces for one, and at a later period there were tables of the kind valued at 1,400,000 sesterces. These tops, *orbes*, or *abaci* were supported (*suspendis*) on single columns of ivory. The *citrus* was apparently not the citron tree, but a species of the thyia. Becker's Gallus, p. 294. Friedländer, III. 11. Mayor on Juv. I. 137. Martial, IX. 59. 7.

10. **mihi.** 'Mine is a beech-wood table with a tile under one of the feet.' The commoner tables had three or four feet. Martial means that his was badly made to begin with, so that one of the legs was shorter than the others, or that one of the feet was broken. Horace Sat I. ii. 13, *mensa tripes.* Ovid Metam. VIII. 661 (Baucis and Philemon), '*Mensae sed erat pes tertius impar, Testa parem fecit.*'

11. **immodici.** Cf. II. 37. 4.

chrysendeta. Dishes, not cups, of silver with golden or gilt rims, and perhaps inlaid with gold or gilt work (*flava*). XIV. 97. *Grandia ne viola parvo chrysendeta mullo.*

12. **concolor...lance.** Martial's dish was of Samian ware (so called) which, to judge from the remains of it, must have varied much in quality and value.

13. **Iliaco.** Ganymede.

XLVI. On a rich man who grudged the gift of one of his numerous garments to an old and needy client. An occasional gift of a *lacerna* or *toga* was part of the remuneration of the client for the performance of the *officium*. Friedländer I. 360.

1. **Hybla.** The name of a town and mountain in Sicily famous for honey. Silius Ital. XIV. 199, '*Tum quae nectareis vocat ad certamen Hymetton Hybla favis.*'

2. **ver.** The crop of spring flowers. Comp. the use of *ver* in the expression *ver sacrum.*

breve. 'Short-lived.' Hor. Od. II. iii. 13, *nimium breves flores...rosae.*

3. **praela.** Generally wine or oil presses. Here clothes presses, that is, flat boards connected by screws or something equivalent, which could be tightened or loosened, between which the *lacernae* were laid, partly to prevent creasing, partly to preserve the colour. Claudian Epithal. Pall. et Celer. 101, *prelisque*

soluta Mira Dionaeae sumit velamina telae. Seneca de Tranq. An. c. 1. § 5, *placet...non ex arcula prolata vestis non ponderibus et mille tormentis splendere cogentibus expressa.*

4. **arcula.** Sc. *Vestiaria.* See Seneca l.c.

synthesibus. A comfortable, elegant, and variously coloured house dress, more particularly the dinner dress, *vestis cenatoria.* It was only allowed in public during the *Saturnalia.* XIV. 141, 'Synthesis': '*Dum toga per quinas gaudet requiescere luces Hos poteris cultus sumere jure tuo.*' XIV. 1, *Synthesibus dum gaudet eques dominusque senator.* Cf. VI. 24, '*Nil lascivius est Charisiano: Saturnalibus ambulat togatus.*'

5. **unam tribum.** Compare the anecdote about Lucullus, Hor. Epist. I. vi. 40.

candida. Prob. *lacernae* and *togae.* *Vestimenta* is understood.

6. **Appula.** Cf. II. 43. 4.

7. **hiemem.** 'You look with unconcern on a shivering half-clad friend.' **hiemem.** '*Pro frigore quod quis patitur.*' Cf. Ovid Met. II. 827, speaking of Aglauros turned into stone, '*Sic letalis hiems paullatim in pectora venit.*'

succincti. Cf. II. 1. 3. Here it means scantily clothed.

8. **lateris**=*qui latus claudit.* The client who walks on the outside of you. Cf. Hor. Sat. II. v. 18, *utne tegam spurco Damae latus?*

trita. *Hypallage.* It agrees in sense with *lateris.*

times. This reading, adopted by Schneidewin, gives no intelligible sense, because, with any rendering, *times* is hopelessly contradictory to *lentus.* The reading **tui** seems far preferable.

10. **quid metuis?** Parenthetic, 'Don't be alarmed,' at the word *fraudare*, that is.

non te, &c. The loss will not be yours, but the moths'; for you never can wear all the clothes that you have.

LVII. On a poor man, probably a professional man, who employed all his money and all his credit in keeping up an appearance of wealth, and was obliged to pawn his ring in order to raise sufficient ready money to buy his dinner. Comp. Juv. VII. 135—149; Mart. II. 74.

2. **Amethystinatus**, wearing Amethystina. *Vestes Amethystinae* were the same as the *Ianthinae* or *violaceae*. See I. 53. 5.

secat, makes his way through the crowd. The word is probably intended to express conspicuousness.

Septa. Cf. II. 14. 5.

3. **Publius.** Perhaps the same mentioned in I. 109.

4. **Cordus.** Another model of a well-dressed man, whose speciality was his *paenula*. This was a sort of poncho, an overgarment without sleeves and with a hole merely for the neck. It was made generally of thick strong cloth, especially of the kind known as *gausape*, and worn generally in travelling or in wet weather. Cic. pro Milone, c. 20, '*cum hic cum uxore veheretur in rheda paenulatus.*'

alpha. 'A. 1 among those who wear the *paenula*.' In v. 26 Martial apologises for calling Cordus by this name, which he appears to have resented.

5. **togatus.** Cf. I. 108. 7. *Togatus* in this connexion practically = *salutator* or *cliens*, and *grex togatus* = *grex clientium officium facientium*. It was part of the *officium* to accompany the patron abroad, to walk before his litter if he was riding (*anteambulo*). This latter term seems to have been used generally of a client in attendance on his patron in the streets.

capillatus, slaves to carry the sedan: cf. Iuv. quoted above *Respicit hoc qui litigat an tibi servi octo, decem comites* (*clientes togati*), *an te post sella, togati ante pedes*. The Roman citizen wore his hair cut short. The hair of slaves would be long or short according to the taste of their masters. The latter, if men of fashion, seem at this time to have preferred to see their slaves, especially the younger ones, with long hair; in XII. 70 *quinque comati* appears to be used absolutely for *pueri* and Petronius speaks of slaves whose long hair was used by guests at the dinner table as a napkin. Cf. also Seneca, Ep. 119. 14 *Nam si pertinere ad te judicas quam crinitus puer, et quam perlucidum tibi porrigat poculum, non sitis* (*est*). Juv. XI. 149 speaks of his slaves as *tonsi* evidently in opposition to the custom of the fashionable world at Rome. Cf. also Martial IV. 42. 7, *Mollesque flagellent Colla comae* of a slave. Compare XII. 18. 25. By the two adjectives *togatus* and *capillatus* Martial evidently expresses the two elements forming the complete *grex*, the clients and the slaves.

6. **sella.** A sedan chair. The *lectica* being a couch. The *sella* was generally covered as here; *linteis* being the curtains, *loris* the straps by which it was carried. The *lectica* and the *sella gestoria* were the only conveyances legal inside the city, carriages drawn by animals being forbidden. Becker, Gallus p. 343.

8. **nummis**, i.e. *sestertiis*. *nummus*, as a rule, means a sesterce unless some epithet is prefixed to show that it is used in a different sense.

LVIII. On Zoilus again, see II. 16.

1. **pexatus**. Dressed in a *toga pexa*. Cf. II. 44. 1 *emi seu puerum togamve pexam*.

pexa means new and glossy. Horace Epist. I. 1. 95 *si forte subucula pexae trita subest tunicae*. The opposite to *pexa* is *trita*, not *rasa*.

2. **sed mea sunt** can hardly mean that Zoilus's grand things were hired, for he was evidently a wealthy man, but rather that they were procured with ill-gotten wealth.

LIX. An epigram on a banqueting hall *coenatio* (Juv. VII. 183), explained by the commentators to their own satisfaction but to no one else's. They tell us in the first place that it was built by Domitian, a statement for which there appears to be no satisfactory evidence. Then most of them understand *Tholum Caesareum* to mean the Mausoleum of Augustus, but, letting alone the fact that *tholus* does not describe the Mausoleum, the *Notitia regionum* (Burn, R. and C., p. 223) places the *mica* (*mica aurea* appears to have been the full name) on the Coelian. It is hardly credible that any building on the Coelian should command a view of the Mausoleum about 1½ mile off in the Campus Martius. Scaliger followed by Scriverius understands *tholus* of the roof or ceiling of the *mica* itself, and supposes a skull to have been suspended from it, but *ex me* and *prospicis* seem incompatible with such an interpretation. Mr Burn understands *tholum Caesareum* of the palace of the Caesars on the Palatine, which is very likely true, but it throws no light on v. 4. It is most likely that the *tholus* was some building now entirely unknown, the nature of which, if we knew it, would explain the allusion in v. 4.

3. **frange toros.** Cf. IV. 8. 6, *Imperat exstructos frangere nona toros*. *Frangere torum* is to break the smooth surface of the torus (II. 16. 3) by reclining on it.

vina...rosas...nardo. The regular accompaniments of a banquet.

LXIV. On a man who could not make up his mind whether he would be a *causidicus* or a *rhetor*.

1. **causidicum.** The term *causidicus* meant a man who pleaded any cause offered to him, for direct remuneration. That they existed under the republic is proved by the *lex Cincia* (B.C. 204) forbidding any one to receive money for pleading a cause: a document which also proves that such men had no legal status. That they were despised by what we may call the Republican 'bar,' is proved by Cicero's allusions to them. But under the empire the motives which actuated the *patroni* (that is, the independent pleaders who undertook cases, criminal and civil, for the sake of the power and influence which they thereby acquired, and preserved their sense of dignity by receiving only indirect remuneration in the shape of legacies, &c.) ceased to operate, and the ordinary pleading business (all important state trials were conducted in the Senate from which the public were excluded) practically passed into the hands of the *causidici*, now a profession with a legal position recognized by a law of Claudius fixing the maximum fee at 100000 sesterces. These were assisted by *pragmatici* attorneys who instructed them in the law of the case as the *patroni* had been assisted by *Jurisconsulti*.

rhetora. The teacher of oratory. These also existed in Rome in republican times, Cic. Philipp. II. 17, but were generally held in little estimation. The best orators went to Greece and Rhodes to study rhetoric, but as eloquence ceased to be a practical power and began to be an accomplishment 'that no gentleman ought to be without,' the schools of the *rhetores* at Rome flourished. They taught their pupils the theory of rhetoric very elaborately, and practised them in speaking by means of rhetorical exercises, *declamationes*. These under the empire took the place pretty much of the practical oratory of the republic. Teuffel, § 37.

3. **transit** perfect. An exaggeration much in Martial's style.

4. **fuerat.** The pluperf. indic. expresses something which ought to have taken place and did not. Cic. in Verr. 5. 31, *etsi recte sine exceptione dixeram virum, cum isti essent, neminem fuisse*, 'I should have said,' correcting the statement just made. So it is used after a negative protasis, '*me truncus*

illapsus cerebro sustulerat nisi Faunus ictum Dextra levasset. Martial means that Laurus ought to have been thinking for some time past of retiring from a profession instead of entering on one.

5. **tres uno.** Therefore there is an opening for a rhetorical school.

7. **damnatur,** does not meet your approval.

8. *Marsya*, Latinised form of Μαρσύας, Roby, Lat. Gr. v. 1, p. 163. So *poeta*, *proxeneta*, &c., Hor. Sat. I. vi. 20 *obeundus Marsya*. There was a statue of Marsyas in the Forum. Martial means that the amount of litigation going on all round it, is enough to make the statue 'plagiarise a voice' and plead.

LXVI. On the cruel treatment of a slave by her mistress. Comp. Juv. Sat. VI., *Componit crinem laceratis ipsa capillis Nuda humeros Psecas infelix nudisque mamillis; "Altior hic quare cincinnus?" Taurea punit Continuo flexi crimen facinusque capilli.*

2. **anulus**, curl.

incerta, 'insecure.'

acu. A hair pin used to fasten and ornament the hair. Several varieties may be seen in almost any museum of Roman antiquities.

4. **Plecusa**, a fictitious name for a lady's maid (*ornatrix*) derived from πλέκω.

comis. The thongs of the bull's hide whip, *taurea*, Juv. l. c.

7. **salamandra**, a kind of lizard, the saliva of which was supposed to have the effect of eradicating hair from any part of the body.

8. **ut digna**, i.e. that your mirror may show you as you are, a woman with an ugly nature.

For the quantity of the a in *digna*, cf. Spect. XXVIII. 10.

LXVIII. Addressed to a man whose patronage, for some reason or other, Martial did not care about retaining. Cf. II. 18 and 32.

2. **regem.** A client was expected to address his patron in terms of most profound respect—never familiarly. Cf. I. 112

Cum te non nossem, dominum regemque vocabam:
Nunc bene te novi: jam mihi Priscus eris.

VI. 88, where he states that the omission of the title required by etiquette lost him the *sportula* (*centum quadrantes*) from Caecilianus. Cf. also II. 32. 8.

4. **pilea**, the cap—which, like the *toga*, belonged peculiarly to the Roman free citizen. It was given to slaves at their enfranchisement, as the emblem of freedom. It is used both in singular and plural as equivalent to *libertas*. Cf. Persius 5. 82 *haec mera libertas hoc nobis pilea donant.* Livy 24. 32, *servi ad pileum vocati.*

sarcinis, used here apparently of the slaves' *peculium*. Cf. II. 11. 8, where it is used of the wife's property.

For the whole idea, cf. II. 32. 7, 8.

5—7. The sense is: "A man need have no patrons if he can confine his desires within moderate limits." Cf. Horace, Odes, II. ii. 9 *Latius regnes avidum domando Spiritum*, &c.

se non habet=is not his own master.

8. **servum.** If you can do without a slave you can do without a master. That is, if you can content yourself with the barest necessaries of life, you need not be bored with clientship to a patron –with the same play on the common title of the patron as above.

LXXIV. On another man Saufeius in the same position as the man in II. 57, making a show on borrowed means.

1. **togatis.** Cf. II. 57. 5.

2. **Regulus.** Cf. I. 12.

3. **tonsum.** 'When he has sent an accused party with his hair trimmed to the temples' to return thanks to the gods for his acquittal; part of the mourning appearance assumed by accused persons and others who wished to appeal to the pity of their fellow citizens consisted in letting the hair and beard grow. Cf. II. 24. 2. An accused man, who was acquitted, would, of course, have his hair trimmed at once, so that *tonsus* almost=*absolutus*, in this connexion.

7. **Fuficulenus...Faventinus.** Two money lenders.

LXXV. On a tame lion which turned suddenly savage, and killed two of the attendants in the amphitheatre.

6. **sanguineam.** Cf. Spect. xi. It was the duty of these attendants to rake the arena where it was moistened with the blood of animals or gladiators, and to scatter fresh sand.

7. **infelix.** Either as the perpetrator of such a wretched piece of work, or because he was killed afterwards for doing it.

LXXVII. On Cosconius, who complained that Martial's epigrams were too long.

2. **utilis, &c.** Probably intended to convey a double meaning: If you are such an impatient gentleman that you think the epigrams too long, you would be sure to see after the greasing of the wheels if you were going on a journey; but Martial must mean also 'You are just fit for such work as greasing carriage wheels—work that requires no taste or judgment,' the *ungendis* suggesting the idea of *pinguis*, coarse, stupid, doltish.

3. **hac.** 'With such a method of measurement as this,' that is, estimating things by the foot rule bodily, and not by the harmony and proportions of the different parts.

colosson. Spect. ii.

4. **puerum Bruti.** A statue of a boy executed by Strongylion, the Greek artist, of which Brutus was so fond that it was named after him. Cf. ix. 50. 5, "*Nos Bruti pueruni facimus, nos Langona* (another statuette unknown) *vivum, Tu magnus luteum* (=spiritless, lifeless), *Gaure, giganta facis*," to an epic poet, who despised Martial's poetic powers because he could only write short pieces such as epigrams.

5. **Marsi...Pedonis.** Book I. preface.

6. **duplex.** 'The same subject is carried on into the second page,' lit. a double page draws out (extends) one work.

tracto, here frequentative of *traho* simply; not used in its more general sense of to 'handle' or 'treat of,' which does not suit the context so well.

7. **longa.** Martial says that the term 'long,' that is, in the frequent sense of 'too long,' is only to be applied to performances which are encumbered with superfluous matter. Cosconius's two line epigrams were too long because they were all superfluous matter; there was nothing to the point in them.

LXXXV. Martial sends a summer present to a friend at the Saturnalia, and tells his friend that he may send *him* a summer-present in return.

1. **custodia.** A glass vessel enclosed in wickerwork to hold, or perhaps to make *cocta* in. *Cocta* sc. *aqua* was water first boiled, then poured into a glass vessel, and plunged in snow. Boiling the water was supposed to make it more wholesome, and to make it capable of a greater degree of cold. *decoquere* is the more usual word for this process. Pliny N. H. 31. 40. Juv. v. 49, '*si stomachus domini fervet vinoque ciboque, Frigidior Geticis petitur decocta pruinis.*'

4. **rasam.** A smooth *toga*, that is a *toga* made of smooth, thinner cloth, not the thick shaggy kind—consequently fitter for summer wear. The opposite to *rasa* was *pinguis* or *hirta*.

LXXXVI. An answer to a man who accused Martial of want of skill because he only produced poems in simple and straightforward metres, and did not attempt any of the metrical curiosities, such as the *versus recurrentes* and *serpentini*, which became more popular in Rome as the poetic faculty became less.

1. **carmine supino.** 'A poem that turns on its back,' that is, 'returning on itself,' reading backwards as well as forwards. Cf. Ov. Ex Ponto IV. 5, *Fluminaque in fontes cursu reditura supino.* The allusion is to the exercises known as *versus recurrentes*, of which there were two or three varieties.

(1) lines which *literally* read the same backwards and forwards, e.g. '*Signa te signa, temere me tangis et angis.*'

(2) lines or couplets which will read backwards, not letter by letter, but word by word, not giving actually the same line both ways, but giving the same sense, and keeping the same metre, e.g. '*Praecipiti modo qui decurrit tramite, flumen, Tempore, consumptum jam cito deficiet.*'

(3) lines which read forwards in one metre and backwards in another. The metres apparently most commonly thus interchanged were the Hexameter and the Sotadic

$$- \breve{} \breve{} - \breve{} \breve{} - \breve{} \breve{} - \breve{} \breve{} - \breve{} \breve{} - \breve{} \breve{} - \breve{} \breve{} - \breve{} \breve{} - \breve{} \breve{} - \breve{} \breve{} - \breve{} \breve{} - \breve{},$$

e.g. '*omne genus metri tibi pangens, optume Basse.*'

Ausonius has an exercise on Latin monosyllables, which may be considered a species of '*carmen recurrens*,' the last line ending with the same monosyllable (*res*) that the first begins with.

2. **nec.** 'And I do not read backwards a Sotadic obscenity.' That is, I do not write (or recite) lines which read backwards would make Sotadics.

Sotaden=*Carmen Sotadium. Cinaedum* grammatically in apposition to *Sotaden* is practically an adjective. Cf. I. 3. 3.

Κιναιδοι was the technical name for the kind of poems of which Sotades was the chief exponent, and which, after his time, were known as ᾄσματα Σωτάδεια. They were obscene pieces, travesties (cf. the titles of some: Ἄδωνις, Ἀμάζων, εἰς Ἅιδου κατάβασις) and lampoons. Sotades was a Cretan, of the Alexandrian School of Greek poets of the 3rd Century B.C. He ventured to attack Ptolemy Philadelphus in an indecent lampoon, and, after a vain attempt to escape, was enclosed in a lead case, and drowned in the sea. Athen XIV., p. 620, f. He wrote in the metre known as *Ionicum a majore* given above.

3. **nusquam.** 'That nowhere the dear darling Greek echo sounds in refrain.'

Graecula, contemptuous, as *Gracculus esuriens*, Juv. III. 78.

The allusion here is to the *versus echoici* or *serpentini*, elegiac couplets in which the first words of the hexameter recur as the last half of the pentameter. Pentadius in Meyer's Anthologia No. 242, '*Cui pater amnis erat fontes puer ille colebat, Laudabatque undas, cui pater amnis erat*,' &c.

4. **mihi, &c.** 'And I have no *Attis* elegantly declaiming in smooth and nerveless galliambics.'

dictat. Simple frequentative of *dico* 'repeats' cf. *tractat.* II. 77. 6.

mihi. Ethical dative.

The allusion is apparently to the poem of Catullus, but it is difficult to see why Martial introduces it here. The metre is a simple and easy metre. It was so called from being used by the priests of Cybele (hence Martial's *molliem*), and scanned as an Iambic rhythm. It is really a sort of trochaic verse, consisting of a trochaic dipodia, preceded and followed by a paeon tertius, and finished by a paeon quartus or a cretic.

⏑ ⏑ – ⏑⏑	– ⏑ ⏑ – –	⏑ ⏑ – ⏑	⏑ ⏑ ⏑⏑ –
Super alta	*vectus Attis*	*celeri ra*	*te maria*
⏑ ⏑ – ⏑	– ⏑ ⏑ – –	⏑⏑ – ⏑	⏑ ⏑ –
Itaque ut do	*mum Cybelles*	*tetigere*	*lassulae.*

6. **tam.** Sc. 'as some would like to believe.'

7. **quid, si.** 'What if you should bid Ladas to pass along the narrow surface of the spring-board?'

petauri. Juv. XIV. 265, Mayor's note. It was a spring-board or something equivalent, by means of which tumblers performed their evolutions. The passage in Manilius '*corpora quae valido saliunt excussa petauro*,' &c. is very obscure, but even there the meaning given above seems to suit better than that of a suspended wheel. In Martial XI. 21 '*quam rota transmisso totiens intacta petauro*' it evidently means the man who leaps from a springboard through a wheel; or was there a word *petaurus=petauristarius?*

The meaning here is: would it not be absurd to set a champion runner (Ladas was an Olympic victor. His name was used generally for a runner of remarkable swiftness. Juv. XIII. 97. Mart. X. 100. 5, where he compares a plagiary, who mingled Martial's verses with his own, to a man with one leg as swift as that of Ladas, but the other a wooden leg) to run full speed along an acrobat's plank? It would be a difficult thing to do no doubt, but a Ladas can do something better. Why should he waste his special powers in doing what is difficult perhaps, but degrading to him—what a man without the runner's physical excellence can learn to do by practice?

9. **turpe.** 'It is degrading to make to oneself hard nonsense-tasks, and labour spent on fooleries is sheer stupidity.'

11. **circulis.** 'His precious crowds' of admirers who throng round him.

circulus. Contemptuous diminutive, instead of *corona*.

Palaemon. A poetaster and *improvisatore*, and the most conceited of *grammatici* (Tutors). Suet. de illustr. Grammat. 23. He also aimed at uncommon metres. *Scripsit variis nec vulgaribus metris.*

XC. To Quintilian, the famous professor of eloquence (A.D. 35—95) at Rome, like Martial, a native of Spain.

1. **vagae moderator.** "Though Q. shares to some extent the faults and defects of his time, he is still fully alive to them, and attempts to correct them in his style by reverting to the (simpler) manner of a better period." Teuffel § 320.

vagae. Cf. IV. 14. 7.

3. **propero.** "That I do not wait to enjoy life until I am rich and old and incapable."

4. **vivere.** Cf. I. 15. 4.

5. **vincere.** The man who aims at making an enormous fortune.

6. **artat.** Who prefers splendor to comfort and ease.

imaginibus. Medallions of bronze and silver, which had by this time superseded the old waxen masks of ancestors, who had borne *curule* offices. Becker's Gallus, p. 15 n.

Though Pliny says, N. H. 35 § 4, that the wax masks had gone completely out of fashion, yet it would appear from Juv. VIII. 19 that those families which possessed such *cerae* still retained them and were proud of them. The upstart families supplied the want of them by these more gorgeous representations of themselves and their relations, and also of famous men of previous generations whom they admired or whom, in some cases, they tried to pass off as ancestors of their own. Comp. IV. 40. 1.

XCI. A petition to Domitian to renew or confirm the privilege of the *jus trium liberorum* granted to Martial apparently by Titus. III. 95. 5, "*Praemia laudato tribuit mihi Caesar uterque Natorumque dedit jura paterna trium.*"

This privilege originally secured to the parents of not less than three children by the *lex Julia et Papia Poppaea*, and originally intended to encourage marriage, came in subsequent times to be conferred at the discretion of the emperors on childless and even unmarried people, without any regard to its original intention.

3. **festinatis.** 'If you have so often hurried over the reading of petitions to read my poems, &c.'

libellis. Cf. VIII. 31, *supplicibus dominum lassare libellis.* Or *libellis* may mean the books of epigrams. In that case *festinatis* will mean "the publication of which you have hastened by asking for them," "hurried into the world at your request."

5. **fortuna,** 'circumstances.'

XCII. Records, apparently, the emperor's bestowal of the boon asked for in the preceding epigram.

BOOK III.

I. Introductory.

2. **Gallia Togata**, where the *toga* was worn, a general name for the Cisalpine Gaul as the Romanised Gaul opp. to *Braccata* and *Comata*. In a more special or limited sense it appears to have been the designation of Gallia Cispadana. The third book is dated from *Forum Cornelii*, a place on the *Via Aemilia* between Ariminum and Placentia. Cf. III. 4, where he tells us that he had left Rome because he was sick of performing his *officium* as a client (*vanae taedia togae*), and that he meant to return when he had learnt a more lucrative profession, such as a musician's.

4. **Illa.** 'Those others that you think better, even these are mine,' but it is a question whether it would not be better to punctuate '*Illa vel haec mea sunt. Quae meliora putas?*' in which case *quae* would be equivalent to *utra*, as in I. 6. 5.

5. **sane**, 'by all means.'

domina. Cf. I. 3. 3.

6. **verna.** Another subst. used adjectivally.

verna liber. The home-born book. *Verna* was a slave born in the house, not imported.

II. Sent with a presentation copy of the book to Faustinus, the poet, whom Martial in I. 25 urges to publish. He commends the book to the protection of Faustinus.

2. **vindicem.** Cf. I. 52. 5.

4. That is, "You be used to fry fish in." So IV. 86. 8. '*Nec scombris tunicas dabis molestas*,' and VI. 60. 8, '*Et redimunt soli carmina docta coci*.'

cordylas. Otherwise *pelamides*. The young of the tunny: when a year old they become tunnies. They were sometimes eaten salted in slices, known as *cybium*, V. 78. 5.

5. **turis.** Cf. Persius I. 43, '*nec scombros metuentia carmina nec tus.*' Horace, Epist. II. i. 270, '*et piper et quidquid chartis amicitur ineptis.*'

cucullus. Prop. a hood; here, paper folded and fastened in the shape of a cone.

7. **cedro.** Oil of cedar, with which the outside of the papyrus roll or volume was stained and preserved from worms. Ovid, Trist. III. i. 13, '*Quod neque sum cedro flavus.*'

8, 9. Cf. II. 66. 10, 11.

10. **purpura.** The *membrana*, or parchment cover, was generally dyed purple or yellow. Cf. X. 93. 4, *purpurea toga.*

11. **index**, or *titulus* written on parchment in scarlet (*coccum*), or vermillion (*minium*), and attached to the roll.

cocco qualifies *superbus.*

12. **Probum.** Probably M. Valerius Probus Berytius, of whom Suetonius gives an account in his treatise *de illustr. Grammat.* c. 24. He was a *Grammaticus*, but not of the ordinary type. He took no pupils, but devoted himself to collecting, correcting, and annotating copies of the works of old Latin authors. If we may judge from his occupation, his taste as a critic would be severe.

V. Another commendatory epigram, addressed probably to Julius Martialis. Cf. I. 15.

1. **commendari.** Comp. *literae commendatitiae*, Cic. Ep. ad Div. v. 5.

5. **Tectae.** There were two colonnades known by this name in Rome, one in the neighbourhood of the *Mausoleum Augusti*, evidently alluded to in VIII. 75, *Lingonus a Tecta Flaminiaque recens.* The other, mentioned by Ovid, Fasti VI. 191, ran from the *Porta Capena* to the temple of Mars. It is impossible to say which of the two is intended here. Burn, R. and C. pp. 49, 342.

in limine, &c. Close at the entrance. Cf. I. 2. 8.

6. **Daphnis**, a person altogether unknown.

8. **tu.** The position of *tu* is emphatic. *She* will not fail to welcome you kindly, however dirty *you* may be.

eas. Subj. used hypothetically in dept. clause without a conjunction. Cf. Virg. Aen. VI. 31, *Tu quoque magnam partem opere in tanto, sineret dolor, Icare haberes.*

VI. To Marcellinus, a youth who was celebrating the first shaving of his beard on his father's birthday. The day on which the beard was shaved for the first time, a sign that a boy had reached man's estate, was observed as a festival.

1. **tertia**, i. e. May 17th.

3. **imputat**, &c. 'To this day your father is indebted for his first entrance into the light of day.' **aetherios** = *caelestes.*

Imputat the opposite to *acceptum refert*, 'to acknowledge an obligation,' a post-Augustan word. Juv. v. 15.

prima...**imputat** is a condensed expression for *prima vitae dies erat et imputat.* The expression is a little strained, probably for the sake of the repetition of the *prima.*

6. **plus.** Sc. *quam id quod hodie filius vir evasit.*

VII. On the cessation of the money *sportula.* The whole subject is involved in great obscurity. All that appears to be certain is that the *sportula* was a dole, either in kind or money, given by patrons to their clients in consideration of the services which they rendered: that from the middle of the first century A.D. (most probably from the time of Nero), the dole in kind was commuted for a fixed sum of money, 100 *quadrantes:* and that for a short time in the reign of Domitian the custom was introduced or revived, apparently, of entertaining the clients at dinner (*coena recta*) instead of giving the 10 sesterces. That this only lasted for a short time is inferred from the fact that it is only mentioned in this book.

These sportulae given by the patrons must be carefully distinguished from the *sportulae publicae*, doles of meat or money given by the emperors to the people, and sometimes by rich and influential citizens, instead of entertaining them at public banquets. The dinners also given instead of the *centum quadrantes* must not be confounded with the occasional invitation to dinner given by patrons to clients at all times.

The patrons appear to have followed the lead of the emperors in the matter. Nero substituted the doles for the public banquet, and Domitian revived the banquets, Suet. Nero. 16, Domit. 7. The reason why the custom of the *coena recta* instead of the money was so soon abandoned, was that most of the clients, who were probably clients to more than one patron, depended for subsistence on the *sportula.* Their patron's dinner would not pay their rent, buy them clothes, &c.

2. **anteambulonis.** Cf. II. 57. 5.

3. balneator. I am inclined to think that the old commentators, Farnabius and others, are right in understanding Martial to mean that the *centum quadrantes* were paid at the baths. In x. 70. 13, *Balnea post decimam lasso centumque petuntur quadrantes*,' the intimate connexion implied by *que* seems to point to the same conclusion. It was a very natural time to pay the money, attending his patron to the bath was the last act of the client's *officium*, and payment at that time would furnish the client with the means of paying for his own bath and dinner. It does not of course follow from this, that the custom of paying the *sportula* at the baths was universal.

The other rendering, which Mr Paley adopts, is, 'of which the bath-keeper used to take his share,' that is, 'out of which we paid for our baths.' But it would be difficult to find a parallel to this sense of *divido* without a qualifying phrase to indicate it. The whole subject of the Baths is elaborately discussed by Becker, Gallus p. 366 et sqq.

4. o fames amicorum. 'My starving friends.'

5. Regis. Cf. II. 32. But some, comparing Spect. II. 3, understand *regis* to mean Nero: so that the phrase would mean 'the *sportulae* introduced by Nero,' which is very probable.

6. stropharum. 'No more fencing.' XI. 7. 4 *jam stropha talis abest*,' a Greek metaphor borrowed from the Palestra. This verse is the supposed reply of the whole body of clients to the question put by Martial in the previous lines.

salarium. Becker, Gallus p. 229. 'The patrons must pay us a fixed salary for our services, over and above dining us, that is, they must make us an allowance in money.' The point of the epigram lies in the obvious hopelessness of the demand which is represented as the only condition on which the new arrangement can be accepted.

salarium, lit., salt money, meant an allowance for maintenance, especially that granted to a provincial governor.

iam, 'at once.'

X. On a man, Philomusus, to whom his father, during his life time, had made a daily allowance, amounting to 2000 sesterces a month. When the father died he left the son sole heir. Martial says that by doing so, he as good as disinherited his son, because the latter would spend all the property in a few days, and be left a beggar.

1. millia. Sc. *sestertium*. Cf. II. 30. 1.

2. **perque omnes dies** = *quotidie.*

praestitit, 'paid.' Cf. I. 108. 7.

3. **premeret,** 'followed close upon.' Verg. Georg. III. 412, *clamore premes ad retia cervum.*

4. **diurna,** *diurnum* = daily maintenance or wages. Seneca Epist. 80. 8, *diurnum accipit, in centunculo dormit.*

5. **ex asse,** sole heir. The *as* and the *uncia* were used to express any integer and its twelfth part. The other divisions of the *as* were used accordingly. Cf. II. 1. 9.

XVI. On a shoemaker who gave a show of gladiators at Bononia, cf. III. 59, *sutor cerdo dedit tibi, culta Bononia, munus: Fullo dedit Mutinae: nunc ubi copo dabit?*

4. **corio.** There was a proverbial expression *de alieno corio ludere,* 'to take your pleasure (or gamble) at another man's expense;' lit. 'to play at the expense of another man's hide.' Cf. *corium perdere* of a man being flogged. *ludere corio suo* therefore, is to take one's pleasure at one's own expense. Here with a sneering allusion to the man's trade, 'you are playing a losing game with your own leather,' or, 'you are playing to lose leather yourself.'

6. **in pellicula.** 'To keep yourself within your little hide,' i.e. not to launch out into extravagances that are above your means; another proverbial expression, Horace, Sat. I. VI. 22, *quoniam in propriâ non pelle quiessem.* Seneca, Epist. 9, *plerique sapientem submovent et intra suam cutem cogunt.* The sense of the expression here is the same as in the '*ne sutor ultra crepidam.*' There is again an allusion to the man's trade.

XIX. On a boy killed by a viper, which lay in the mouth of a bronze bear.

1. See II. 14. 9, 10.

7. **non...nisi,** 'only.'

8. **falsa.** If it had been a real bear, the boy would not have been killed.

XX. On Canius: cf. I. 61. 9.

2—4. Probably a joke against Canius who would most likely be contemplating nothing less than such a work.

3. **legenda.** 'Fit to be read,' almost=*vera.* Cf. *falsus*, v. 4.

4. **falsus.** Tac. Ann. c. 1, *Tiberii Caiique et Claudii ac Neronis res florentibus ipsis, ob metum falsae.* It is impossible to say what individual writer is meant here. Some verb such as *recenset* must be supplied from the sense of the previous lines.

5. **Phaedri.** The freedman of Augustus and translator of Aesop's fables into Latin.

improbi, 'wicked,' probably in reference to his bitter allusions to contemporary events for which he was prosecuted and suffered punishment of some kind or other.

6. **elegis,** a verb, such as *gaudet* or *se delectat* must be supplied.

7. **an in cothurnis.** Sc. *versatur.* Verg. Ecl. VIII. 10, *sola Sophocleo tua carmina digna Cothurno.*

horridus, *qui horrorem incutit,* the effect of tragedy ascribed to Canius himself. Verg. Aen. IV. 378, *horrida jussa.*

8. **schola.** It is impossible to say where this poets' club was held, but possibly *schola* is the *schola Octaviae* and the *Porticus templi,* v. 10, the *Porticus Liviae et Octaviae.* See Burn, p. 310. Friedländer conjectures *Magni* (i. e. *Pompeii*) instead of *templi.* Cf. II. 14. 10. Catull. LV. 6.

11. **an spatia,** &c., 'or does he pace leisurely the length of, &c.'

spatia, properly the course or rather courses of a *stadium* or circus.

carpo, the radical meaning of this verb is to pluck or gather in small pieces, so *carpe diem:* realise every portion of the day, enjoy it hour by hour; so of an action, it is, to perform it bit by bit; so here, to traverse the whole length of the portico pace by pace. *Carpere iter* always suggests the idea of accomplishing a journey bit by bit, by stages, very often with the accessory notion of haste, where the length of the whole journey is brought into comparison with the small portion of it that the traveller can accomplish at a time, as in walking, &c.

Argonautarum. Cf. II. 14. 6.

12. **Europae.** I. 108. 3, II. 14. 3.

delicatae, lit. 'charming by means of the sun again,' 'bathed in the voluptuous warmth of her recovered sun.' This portico only caught the sun in the afternoon. II. 14. 15.

15. **Titine.** Spect. II. 7, on the difference between *Thermae* and *balnea*, see Burn, R. and C., Introd., p. 60. The Thermae were a combination of baths, *gymnasia*, *exedrae*, &c. The balnea merely baths, such as now-a-days are called Turkish.

15. **Agrippae.** Stood in the *campus Martius*, west of the temple of Isis. Burn, p. 326.

16. **Tigillini.** Nothing is known about this bath, which was probably a private one kept by T. Mr Mayor, however, Juvenal Index s.v., understands the celebrated Tigellinus to be meant here.

17. **Tulli...Lucani.** Domitius Tullus and Domitius Lucanus—two brothers—Pliny Epist. VIII. 18. Martial has an epigram, I. 36, on the extraordinary affection that they bore one to the other; and a similar epigram, IX. 51, on the death of Lucanus. On the variety of cognomina in the same family under the empire see Marquardt. v. i. 24.

18. **dulce, &c.** 'Four miles out of town to Pollio's delightful place.' *Polionis dulce* is in loose apposition to *quartum*, with which latter word *lapidem* must be understood.

Polionis. Unknown. Perhaps the publisher mentioned I. 113.

XXI. On a master saved by his slave, whom he had treated cruelly, The epigram is probably founded on the story of Antius Restio (son of the man who passed the Sumptuary law about magistrates dining out) told by Macrobius, Saturn. I. 11, '*Antium enim Restionem proscriptum solumque nocte fugientem...servus compeditus inscripta fronte* (cf. II. 29. 9)*...fugientem persecutus est. abditumque ministerio suo aluit. Cum deinde persequentes adesse sensisset, senem, quem casus obtulit, jugulavit et in constructam pyram conjecit. Qua accensa, occurrit iis qui Restionem quaerebant dicens damnatum sibi poenas luisse...et fide habita Restio liberatus est.*' Restio escaped and joined Sex. Pompeius. Valerius Maximus and Appian also record the story.

2. This was not giving his master life, but heaping coals of fire upon his head.

XXII. On the celebrated gourmand Apicius, who lived in the times of Augustus and Tiberius. He poisoned himself, because on looking into his accounts he found that he had only 10,000,000 sesterces left. Juv. iv. 27. Mr Mayor's note.

1. **bis trecentiens**=*Sexcenties centena millia*. An indefinite large number. Cf. i. 43. 1.

Seneca states the sum as milliens. On this use of these adverbs as subst., cf. i. 99. 1.

2. **laxum**. A loose 10,000,000, that is, not a contracted or bare 10,000,000. *laxum* very nearly equivalent to *plenum* l. c. Cf. also ii. 30. 4.

4. **summa**=*suprema*—'last.'

5. **nihil**. 'This showed the gourmand more than anything you ever did.' To take refuge in suicide from the prospect of having to eat and drink for the rest of your life on £80,000.

XXX. On the substitution of the daily dinner (*cena recta*) in the place of the *sportula*, cf. iii. 7.

gratis. Martial here, and in iii. 60. 1, '*Cum vocer ad cenam non jam venalis ut ante*,' chooses to regard the attendance at the patron's table as part of the *officium* of the client, for which the patron is indebted to him, not he to the patron.

4. **quadrans**. The price of the bath. *quadrans* is constantly mentioned in connexion with the baths. It was probably the fee paid by every one at the public baths to cover necessary expenses. It may also have been the lowest fee charged at the private adventure baths (*meritoria*). Horace i. iii. 137. As rich men evidently went to the public Thermae it is probable that there also a higher fee could be paid with corresponding advantages in attendance, &c.

5. You may say that you live most reasonably (economically), but the question is whether it is reasonable to live at all under the circumstances. A play on the word *ratio*. In the former line it means 'method' or 'careful calculation'; in the latter 'reason.'

For this use of *cum* comp. Cic. pro Cluent. c. 8, '*Magno cum metu incipio dicere.*'

XXXI. To a rich parvenu, reminding him that two other men of low origin were as rich as he.

1. **diffusi.** '*patentis.*' Facciolati. But it would seem to mean rather 'scattered,' a sort of plural of *diversus*, and to imply that Rufinus had property in many parts.

2. **praedia** means landed property, divided into *Rustica* and *Urbana*. The former in the country, or on which there were no houses: *urbana*, those in the city comprising buildings. G. Long in Smith's Dict. Antiq.

3. **dominae.** Cf. I. 3. 3.

4. **aurea massa**, probably means a table, ornamented or plated with gold. *Chrysendeta* (II. 43. 11) can hardly be meant, and gold plate proper seems to have been confined to the Imperial table. Friedländer III. 83.

6. **Didymus.** A rich, effeminate upstart mentioned in another epigram.

Philomelus, prob. a *citharoedus.*

XXXVI. To Fabianus, who still rigorously exacted the full *officium* from an old client.

1. **praestat.** I. 108. 8.

3. **horridus.** 'Shivering,' the cold of the early morning producing '*la chair de poule.*' Comp. Juv. v. 19, *et sqq.*

salutem. The *salutatio* or attendance at the morning *levée* was the first act of the client's *officium.* Where the clients were numerous, it consisted simply in their passing in single file before the patron in the *Atrium*, and making their salutation. In the majority of cases it was a nuisance to both patrons and clients, but insisted on by the former as a tribute to their rank and dignity. No excuse for the omission of it was accepted. Friedländer I. 365.

4. **sella.** Cf. II. 57. 6.

5. **thermas.** III. 20. 15.

decima. A late hour for the bath. The eighth was more usual, but like the dinner hour it was changed to suit the convenience and engagements of different people. Cf. I. 108. 9. It of course suits Martial's purpose to represent the hour as late as possible. Cf. X. 70. 13. But see also IV. 8. 9.

6. **Titi.** The distance was considerable for a tired man—over a mile. The whole subject of the payment at the baths is so obscure that we cannot tell whether Martial used the baths of Titus for economy's sake or not. It is of course easy to understand that different men should prefer different baths, and, as apparently some payment was made at all, it is very likely that men contracted for a certain period instead of paying every time.

7. **triginta.** If Martial is speaking of himself this epigram must be later than the rest of the book, and inserted afterwards, for he was only 35 years at Rome altogether, and this book must have been published ten or eleven years before he left Rome. But it is very likely that Martial here is impersonating some other client of older standing than himself.

8. **amicitiae** seems to be used concretely like the Greek *συμμαχία*. 'That I should be (treated as) a raw recruit in the ranks of your friends.'

9. **toga.** I. 108. 7, II. 57. 5.

meaque. A hit at the patron for not having given him more presents. Cf. II. 46.

10. **rudem.** Spect. XXIX. 9.

XXXVIII. To a friend who proposed to come to Rome to make a livelihood as a *causidicus*, or a poet, or a courtier, discouraging the idea.

3. **causas.** Cf. II. 64, 1.

4. **in triplici foro**, i.e. Romano, Augusti, Julii.

6. **pensio.** 'They did not make the rent of their lodgings out of it.' Cf. III. 30. 3.

11. A few favoured clients, e.g. literary men of celebrity whose attendance flattered the vanity of the great men, made a fair living by their clientship, but very few, apparently.

14. **si bonus es.** 'If you are a good man, as you are, you may pick up a chance living somehow,' *παρὰ προσδοκίαν*. The *protasis* would lead a reader to expect a suggestion as to how to make a good livelihood.

casu. Cf. Seneca Ep. 71, 3, *Necesse est multum in vita nostra casus possit, quia vivimus casu*, i.e. without any fixed plan or method; anyhow.

XLVII. On Bassus, the owner of a villa in the country, the grounds of which were purely ornamental. III. 58, *famem mundam...meras laurus.* Bassus is described as having to carry from the city all the country produce that he would require at his villa. III. 58, in praise of the very different villa of Faustinus, is addressed to the same man.

1. **pluit.** A branch of the *Aqua Marcia* passed over this gate and caused a constant drip. Juv. III. 11, *madidamque Capenam.* The site of the P. C. has been fixed exactly by the discovery of the first milestone on the Appian way in the first vineyard beyond the present Porta S. Sebastiano. One mile measured back from it reached the spot where the hill on which S. Balbina stands approaches most nearly to the Caelian. Burn, p. 49.

2. **Almo.** A little stream (*brevissimus Almo*, Ovid. Met. xiv. 329), probably the same 'which takes its rise at the so-called grotto of Egeria in the Caffarelle valley, near the Appian Road.' It ran into the Tiber, and it was its junction with that river that the ceremony of bathing the statue of Cybele took place on the 29th of March.

ferrum. The knives and implements used in the worship of Cybele. Ov. Fasti IV. 337, '*Sacerdos Almonis dominam sacraque lavit aquis.*'

3. **Horatiorum.** The traditional scene of the combat between the Horatii and Curiatii, and the burial place of the five that fell (*sacer*), acc. to Livy I. 23, about five miles from the city. The sister of the surviving Horatius met him *ante portam Capenam* as he returned from his victory.

'These ruins (of a suburban villa built by one of the emperors on the left hand side of the *Via Appia* at the fifth milestone) have had the name of *Roma Vecchia* given them, derived from the fact that at this spot was the boundary of the oldest *ager Romanus* called *Fossa Cluilia* by Livy (l.c.), Dionysius, and Plutarch, *Festi* by Strabo, and *Campus Sacer Horatiorum* by Martial.' Burn, p. 416. See also 435.

4. **Herculis.** Domitian erected a temple to Hercules at the eighth milestone on the Appian Road. IX. 64, *Herculis in magni voltus descendere Caesar* (The statue of Hercules in this temple apparently was a likeness of Domitian, who liked to be contrasted favourably with Hercules, IX. 101. In IX. 65, on the same subject, Martial says that the Roman Jupiter would recognise Hercules now that he wore the face of

Domitian, and that had he worn that countenance before, he would have escaped all his labours and won heaven without all the sufferings, *Oetaei sine lege rogi securus adisses Astra patris summi quae tibi poena dedit') Dignatus Latiae dat nova templa viae, Qua Triviae nemorosa* (cf. *floret*) *petit dum regna viator Octavum domina marmor ab urbe legit. Ante colebatur votis et sanguine largo; Majorem Alciden nunc minor ipse* (cf. *pusilli*) *colit. Hunc* (*Domitianum*) *magnas rogat alter opes, rogat alter honores Illi* (*Herculi*) *securus* (because Hercules cannot object to be treated as an inferior power to Domitian) *vota minora facit.*

5. **reda**, a large travelling coach. Milo was travelling in a *reda* with his wife and household when the encounter with Clodius took place.

8. **utrumque**. *Sectile* or *sectivum* and *capitatum*. The former was produced by cutting the blades as they came up. Juv. III. 293, Mr Mayor.

sessiles, a special kind of lettuce, otherwise called *laconica*. Pliny N. H. XIX. § 125.

10. **coronam**, a hoop on which fieldfares were hung. XIII. 51, *Texta rosis fortasse tibi vel divite nardo at mihi de turdis facta corona placet.*

11. **Gallici**, a hunting dog. The Gallic dogs were believed to be a cross between wolves and dogs. Pliny N. H. VIII. 148, *Hoc idem* (*canes concipere*) *e lupis Galli* (*volunt*).

12. **victa**, 'too young as yet to crush the bean.'

13. **feriatus**. Even the runner enjoys no exemption from the work, but has to carry the eggs lest the motion of the carriage should break them. In imperial times rich people on a journey were preceded by outriders or runners (*Numidae* and *cursores*). Seneca Epist. 123 § 7, *omnes jam sic peregrinantur ut illos Numidarum praecedat equitatus, ut agmen cursorum antecedat.* Cf. Mart. X. 6. 7, XII. 24. 6.

carrucam. Another variety of travelling carriage, used here in a general sense. Becker, Gallus, p. 346.

14. **tuta**, 'for safety.'

15. **immo**, 'on the contrary.' *Immo* or *Imo* ('in the lowest degree,' Donaldson, Lat. Gr. 162) always implies a contradiction of what has preceded. Often used in answers, as here, '*Causa igitur non bona est? Immo optima.*' Cic. ad Attic. IX. vii. 4.

L. On Ligurinus, to whom are addressed also Epig. 44 and 45 of this book, an uncompromising poetaster, who invited people to dinner in order to read his poems to an audience.

3. **soleas.** The shoes were used for walking on the floor of the house. They were carried to the house by the guest himself, or his slave, put on on entering the house, taken off when guests lay down to dinner, and resumed when they rose from table. Horace, Epist. I. xiii. 15, *ut cum pilcolo soleas conviva tribulis* (*portat*), and Sat. II. viii. 77, *soleas poscit*, practically equivalent to 'rises from table.'

4. **oxygarum.** Another name for what is usually called *garum*, a sort of caviare made from the juice of the *scomber*. The *lactucae* and *garum* were both parts of the *gustatio*, or *gustus*, or *promulsis*, the preliminary part of the Roman dinner. xiii. 14. '*Claudere quae coenas lactuca solebat avorum, Dic mihi cur nostras inchoat illa dapes?*'

5. **fercula prima** appears to mean the removes of the *coena* proper, the substantial part of the dinner, as opposed to the *mensae secundae* pastry, desert, &c. *Fercula*, properly 'trays,' were the courses brought in on dishes or waiters of various patterns, and placed on the table, where they were carved by the *structor*. The number varied at different times and in different houses. Juvenal speaks of people dining by themselves off seven courses, as a mark of the luxury of his times. Probably from three to six was the usual number. Becker's Gallus, Scene IX., and Excursus.

7. **broma.** Schneidewin's reading, instead of the old *librum*. 'A fifth dish of food for the mind.' So *cibus* is used metaphorically. Friedländer suggests, *Promis*.

8. **putidus.** 'A boar is nauseous, served up so often as that.' A man would get tired of boar (the favourite *pièce de resistance* of the Romans) if it was served up in five courses, one after another. *Putidus* is subjective.

9. **scombris.** III. 2. 4.

LII. On a man who was suspected of setting fire to his own house. He had bought it for 200,000 sesterces (*ducenis sestertiis* is abl. of *ducena sestertia*), whereas the subscription raised to indemnify him amounted to 1,000,000. The epigram is interesting in its allusion to the practice of raising subscriptions among the wealthy friends of those who possessed such, to repair such accidental losses. Comp. Juv. III. 212, *et sqq.*

LV. On a highly-scented lady.

1. **Cosmum**, a perfumer of the period. Prob. a fictitious name. The man here is put for his shop.

2. **et fluere.** 'And that cinnamon oil is being sprinkled in showers from its bottle.'

excutere = to empty by shaking.

vitro. A glass bottle with a small neck is meant, from which the scent would be sprinkled by shaking the bottle. Bottles of many varieties of shape have been found, and are to be seen in any museum.

3. **peregrinis** = *alienis.*

nugis, 'rubbish.'

LVI. and LVII. Two epigrams on the bad supply of water at Ravenna. According to M., good water there was dearer than wine. The reason is given in the epithet *paludosa* applied to it. It was built on piles in a lagune.

LVIII. The description of Faustinus's villa at Baiae, addressed to Bassus. See epigram 47 of this book. This villa was prob. exceptional in its simplicity.

3. **vidua.** Cf. Horace, Odes II. xv. 4, *platanusque coelebs,* i. e. *quae vitibus maritari non potest.*

4. **ingrata.** 'Thankless,' i. e. making no return.

5. **barbaro**, opposed to artificial (cf. *Mundam* in v. 45), unconventional, rude, natural, un-Roman (Spect. I. 1) in the sense that it was not according to the taste of the present city-Romans.

7. **testa** = *amphora.*

senibus auctumnis. 'Old vintages.' *Auctumnus* means the produce of the autumn, the context showing that wine is meant. Cf. *ver*, II. 46. 2.

9. **seras uvas.** I. 43. 3.

12. **chortis**, syncopated form of *cohortis.* Confined to the one sense of a *court*, or enclosure. VII. 31. See Becker, Gallus, p. 60 n. 45.

13. **argutus.** The participle of *arguo* used adjectivally. The radical meaning underlying all its usages is that of 'clearly

and distinctly perceptible,' what the French call 'pronounced.' It is used of objects of sight, *argutum caput* Verg. Georg. III. 80, 'clear cut, with well pronounced outline.' Of smells, *argutus odor*, 'a pungent searching odour.' But far more frequently of sounds, 'clear, distinct, shrill, ear-filling,' of a soprano voice, *Argutae Neaerae*, Hor. Od. III. xiv. 21, of the sharp twittering of the swallow, Verg. Geor. I. 377. And here it is used of the high-pitched noisiness of the goose.

14. **nomen.** The *Phoenicopterus* or *Flamingo.* The tongue and brains of it were the only parts that epicures cared for. XIII. 71, *Dat mihi pinna rubens nomen sed lingua gulosis Nostra sapit. Quid si garrula lingua foret?* Lampridius, Heliogab. c. 20, '*Exhibuit et Palatinas ingentes dapes extis mullorum refertas et cerebellis Phoenicopterum* &c.'

15. **perdix.** The partridge. XIII. 65, '*Ponitur Ausoniis avis haec rarissima mensis?*' On the keeping of these and the pheasants in the farmyard, see Becker, Gallus, p. 60 n. 8.

Numidicae. The *Afra avis* of Horace Epod. II. 53, possibly our guinea hen. XIII. 73, *Ansere Romano quamvis satur Hannibal esset, Ipse suas nunquam barbarus* (showing his bad taste) *edit aves.* Also called *meleagrides.* Pliny N. H. X. §. 74, where he also says of them, '*quae novissimae sunt peregrinarum avium in mensas receptae propter ingratum virus.*' But see Becker, Gallus, p. 60 n. 6.

16. **phasiana,** sc. *avis.* The masculine was also used as a subst. to express the bird, the Pheasant, so called because it came from the banks and mouth of the river Phasis.

impiorum. Cf. '*Conjugis admissum violataque jura maritae Barbara per natos Phasias (Medea) ulta suos.*' The Colchians also generally had a bad reputation as practisers of witchcraft and inventors of poisons. Horace, Odes II. xiii. 8, *venena colcha.*

17. **Rhodias.** The Rhodian hens, according to Columella, R. R. VIII. cc. 2 and 11, were remarkable for their size. The Rhodian cocks were famous for pugnacity, Pliny, N. H. X. § 48. *Tam ex his quidam ad bella tantum et proelia assidua nascuntur, quibus etiam patrias nobilitarunt Rhodon aut Tanagram.* Becker, Gallus p. 60, n. 7.

19. **cereus** can hardly be used of the colour, for Ovid calls the *Turtur* 'niger,' but rather of the gloss of the smooth

plumage: so in I. 92. 7, *cerea lacerna* is a *lacerna* shiny with age and wear: and even *cerea poma* in X. 94, though it may indicate the colour, indicates more particularly the gloss on the ripe eating-apple, and is opposed to *plumbea*, 'dull and uninviting.'

22. **serenum** '*clear*,' so it is used of water, VI. 42. 19, '*Quae tam candida tam serena lucet, ut nullas ibi suspiceris undas.*'

lactei, either 'infant' γαλαθηνοί, or it expresses the colour of the flesh of young children. Cf. Horace Epod. II. 65.

vernae, slave-children, cf. III. 1. 6.

23. **festos**, bright and polished, fit for a holyday. In country houses the old custom of keeping the *lares* in the *atrium* round the hearth was adhered to, instead of removing them into a *Lararium*, this *atrium*, where the *focus* and *lares* were, being in a wealthy man's villa, in fact, the common kitchen which served as a servants' hall as well. The master's house was in another part of the villa. Becker's Gallus, 'The Villa.'

silva. I. 49. 27, '*Vicina in ipsum silva descendet focum.*'

24. **copo**, according to Becker's supposition (Gallus 353), was the manager of a *caupona*, or wine-shop attached to the *villa*, for the purpose of selling conveniently and profitably the wine (esp. the poorer sort) made on the estate. Martial says this *copo* in the country did not grow pale with confinement to the *taberna* like a *copo* in town, but got healthy exercise.

albo, by a sort of hypallage expresses the effect of the *otio*, 'the sedentary life,' on the *copo*. Comp. Horace's 'Tarda podagra.' For this sense of *albus* 'pale' cf. VIII. 26. 2.

25. **nec perdit.** A play on the proverbial expression, *et oleum et operam perdere.* The 'professional' of the *Palaestra* does not in the country, as in a public palaestra in the town, spend all his time in attendance on others, and so reap no substantial benefit himself from all his training (*oleum*: the oiling was an essential part of the training), but turns it to advantage in snaring, fishing, hunting, &c. Such a villa as Faustinus's would no doubt have a *palaestra* attached to it.

29. **urbanos** may mean the slaves of the city establishment, or very possibly city-friends of the host.

30. **non iubente**, 'without asking leave,' or perhaps 'defying the orders.'

paedagogo: here, the master or superintendent of the young slaves. These boy slaves (*delicati*, *comati*, *capillati*, cf. II. 57. 5), were formed in large establishments into bodies called *paedagogia* under the superintendence of *Paedagogi subpaedagogi*, and *decani*. Seneca Epist. 23, 7, '*omnium Paedagogia oblita facie* (with veils on) *vehuntur, ne sol neve frigus teneram cutem laedet.*' Marquardt v. i. 164.

33. **salutator**, free inhabitants (Coloni v. 40) of the neighbourhood (of whom a few were left esp. in the vicinity of towns), more or less dependent on the owner of the villa.

inanis. Cf. I. 55. 6 '*et matutinum portat ineptus Ave.*'

35. **metam**. Cf. I. 43. 7.

36. **glires**. Certainly at one time (and possibly at all times) considered a delicacy by the Romans; for there were *leges censoriae* extant in Pliny's time forbidding the eating of them, N. H. VIII. § 223: but they were also used medicinally, N. H. XXX. § 86, '*Paralysin caventibus pinguia gliris decocta et soricum utilissima esse tradunt.*'

37. **fetum**, i.e. a kid.

39. **matrum**, hens, VII. 31. 1.

44. **satur**, because he was allowed to finish what remained of the master's repast. In this *villa* the dinner from the dining-room came down to the servants' hall.

47. **Priapo**. The guardian god of gardens and orchards. These images were originally intended to propitiate the genius of fertility, but in later times used partly as scare-crows, partly as danger-signals to thieves.

51. **domus longe**, a town house away from town. London by the sea.

LX. On the shabbiness of the dinner given by a patron in lieu of the *sportula*. *Cf.* III. 7.

1. **venalis**. Cf. III. 30. 1.

2. **eadem**, i.e. If I come as a guest on equal terms, not as a paid attendant, why am I not treated accordingly?

3. **Lucrino**. The best oyster beds were in the Lucrine lake. In these, oysters from other parts also (e.g. Brundusium and even Britain) were collected and fed. The waters

of the Lucrine lake were supposed to be especially suitable for this purpose, and to impart a peculiar flavour to the oysters so imported, in addition to their hereditary flavour. Pliny N. H. xxxii. § 61, '*gaudent (ostrea) et peregrinatione in ignotas aquas. Sic Brundusina in Averno compasta et suum retinere sucum et a Lucrino adoptare creduntur.*' The oyster-beds of the Lucrine lake were first developed by Sergius Orata. The importation of oysters from a distance (e. g. Brundisium) into the Lucrine was comparatively recent in Pliny's time. *Nuper excogitatum famem longae advectionis a Brundusio compascere in Lucrino*, ix. § 169.

4. **sugitur.** 'I cut my mouth in sucking a muscle out of its shell,' the fish being carelessly opened, or not opened at all.

5. **boleti.** The best kind of mushrooms, Juv. v. 147. Though from Pliny's description we should rather infer that the *boleti* were mushrooms, and *Fungi* edible funguses generally.

suillos, 'pig-funguses,' the *ancipites fungi* of Juv. l. c. Pliny, N. H. xxii. 96, *tertium genus (fungorum) suilli venenis accommodatissimi* (? more likely to poison people than not) *familias nuper interemere et tota convivia, Annaeum Serenum praefectum Neronis Vigilum et tribunos centurionesque.* When dried they were used medicinally for various purposes.

6. **rhombo.** The turbot. A favourite fish then as now. The best came from Ravenna.

sparulo. A fish apparently like the turbot, but inferior; possibly, the brill.

7. **aureus.** Commonly explained of the colour of the skin or flesh when the bird was very fat, but it seems far more natural to understand it in its secondary sense of 'matchless,' 'first-rate,' perhaps with an indirect reference to the cost of it.

immodicis = *obesis.* Fat turtle-doves were counted a special delicacy. xiii. 53, '*cum pinguis mihi turtur erit, lactuca valebis, Et cochleas tibi habe. Perdere nolo famem,*' i. e. he will not partake of the *gustus* for fear of spoiling his appetite for the *turtur.*

8. **pica.** A bird unfit for the table, and this, one that had died in its cage.

LXIII. On Cotilus, a *bellus homo*, a 'beau,' or 'pretty fellow,' or 'ladies' man.' Of a similar man he says, II. 7, *nil bene cum facias, facias tamen omnia belle, vis dicam quid sis? Magnus es ardelio. Ardelio* combined the notions of a busybody and a Jack-of-all-trades, what we call now an 'energetic' man. Phaedrus Fab. II. 5, '*Est Ardelionum quaedam Romae natio, trepide concursans, occupata in otio, gratis anhelans multa agendo nil agens, sibi molesta et aliis odiosissima.*'

3. **flexos**, 'who curls and combs his ordered locks.' II. 36. 1, '*Flectere te volim sed nec turbare capillos.*' Curling the hair was practised by fops at Rome from very early times. Plautus and Cicero allude to it as well as the later writers. *Calamister, -tris*, or *-trum* was the instrument used for the purpose.

4. **balsama**, fragrant gum of the Balsam tree or shrub found in Palestine.

cinnama. III. 55. 2.

5. **Nili.** "Canopus was connected with Alexandria by a canal, whereon boats constantly plied while the passengers were entertained with lascivious music and dance. Strabo 80, 1." Mr Mayor on Juv. I. 26.

Gaditana. I. 61. 9.

6. **volsa.** II. 29. 6.

7. **cathedras.** Either in the houses or in the temples. Cf. II. 14. 8.

10. **cubiti.** Cf. II. 41. 10. He shrinks from his neighbour on the *triclinium*, for fear of having his dress disarranged, or soiled.

11. **per convivia.** 'From one party to another.'

12. **Hirpini**, a famous race-horse. Grandson of an equally famous Aquilo. Juv. VIII. 63, Mr Mayor's note.

13. **quid narras?** From v. 3 to v. 12 is supposed to be the answer of Cotilus to the question in v. 2.

hoc est, hoc est. Martial affects surprise at the answer. 'What! this, this a beau, &c.'

14. **pertricosa.** "A pretty fellow is but half a man;" derived from *tricae* = trifles, like *apinae*, said to have been originally the name of a very small insignificant town. Pliny N. H. III. § 104, *Diomedes ibi (in Apulia) delevit...urbes duas quae in proverbii ludicrum vertere, Apinam et Tricam.*

LXVII. Addressed to some rowers rowing lazily, on whom Martial makes a punning epigram, calling them Argonauts, i. e. *ἀργοὶ ναῦται.*

2. **Vaterno Rasinaque.** Pliny N.H. III. § 120, '*Auget Padum Vatrenus amnis ex Forocorneliensi agro.*' The Rasina was apparently another stream which united its waters with the Vaternus or Vatrenus.

4. **celeuma,** the call of the *Celeustes*, who gave the time to the rowers.

5. **prono,** beginning to descend the slope of heaven.

Phaethonte. Used by jocular confusion for *Sol.* **Aethon,** one of the horses of the sun.

7. **interiungit.** Cf. II. 6. 16.

8. **at.** The opp. is to *lassos* before.

9. **tuta,** because of the pace.

luditis otium, a humorous extension of the phrase *ludere operam*, 'to play at work.' This was no work to start with, and even so they made play of it. 'You play at doing—nothing.'

XCIX. An apology to the shoemaker (supra Ep. 16).

3. **non** qualifies *nocuos.*

ludere. Surely I may laugh at men if you may kill them. The shoemaker and the spectators of his show had consigned gladiators to death, *verso pollice.* Cf. Juv. III. 34.

BOOK IV.

I. See Appendix I.

3. **longa.** Comp. Milton, Ode to May. 'Thus we salute thee in our song, and welcome thee and wish thee long.'

numerosior. Lit. 'more numerous than the age of Nestor, i.e. 'May thy returns outnumber the days of Nestor's life.'

5. **Albano.** Suet. Domit. c. 4, '*Celebrabat et in Albano* (in his palace near Alba) *Quinquatria Minervae...eximias venationes et scenicos ludos, superque oratorum ac poetarum certamina.*'

multus. Used of repeated action: 'often,' 'for many a year.' Cf. Sallust, Jug., *in operibus in agmine ad vigilias multus adesse.*

in auro. Not 'dressed in,' or 'crowned with gold,' but 'engaged with,' as *in operibus* l.c. For *auro* here seems certainly to mean the olive crown of gold (Statius Sylv. IV. ii. 65, '*Palladio tua* [Domitian's] *me manus induit auro*') as opposed to *quercus*, the chaplet of natural oak leaves, the prize at the *Capitoline* contest. The words of Suetonius, '*capite gestans coronam auream*,' quoted by Mr Paley, apropos of this expression, are part of the description of Domitian's attire as president of the *Capitoline* contest, not of the *Alban*. But this line is evidently an allusion to the latter celebration, as the next line is to the former.

6. Suet. Domit. c. 4, '*Instituit et quinquennale certamen Iovi Capitolino triplex, musicum, equestre, gymnicum, et aliquanto plurium, quam nunc, coronarum. Certabant enim et prosa oratione Graece Latineque*,' &c. See on the whole subject Friedländer III. 323 sqq.

7. Suet. l.c. '*Fecit et ludos sacculares, computata ratione temporum ab anno non quo Claudius proxime sed quo olim Augustus ediderat.*'

ingenti lustro. According to some Roman authorities 100, according to others (the *Quindecimviri sacrorum*) 110 years. Under the empire neither the one interval nor the other seems to have been observed. Augustus celebrated the secular games

in B.C. 17, Claudius in A.D. 47, Domitian in A.D. 88, Severus in A.D. 204.

8. **Tarentus.** Cf. I. 69. 2.

10. **deo.** All the emperors had been regarded as more or less sacred in their lifetime, as beings of more than ordinary human power, and visible to the eyes of the citizens; comp. Horace Odes III. v. They had also been canonised after death (Divus). And this feeling increased as their power grew more absolute. The Flavian family especially were all regarded with superstitious reverence (esp. by provincials), but Domitian was the first apparently who assumed a divine character by allowing himself in a public document to be styled *Dominus deusque noster*, a phrase repeated by Martial, VIII. 2. 6, v. 8. 1.

II. and III. Two epigrams suggested by a snow storm during an exhibition in the amphitheatre. One on a man who, disregarding etiquette, appeared in a black *lacerna* (*lacernae* the pl. often used of a single garment). Cf. II. 29. 4. The other on the emperor who sat through the storm and watched the show unmoved. Dio Cassius reports very different behaviour on his part at a *naumachia*, when a storm came on. *ὑετοῦ γὰρ πολλοῦ καὶ χειμῶνος σφοδροῦ ἐξαίφνης γενομένου οὐδενὶ ἐπέτρεψεν ἐκ τῆς θέας ἀπαλλαγῆναι ἀλλ' αὐτὸς μανδύας ἀλλασσόμενος ἐκείνους οὐδὲν εἴασε μεταβαλεῖν* 67, 8.

III. 3. **indulget.** 'He humours his brother god,' bears with his bad temper and takes no notice of it.

nec qualifies *moto* only.

5. An allusion to Domitian's Dacian campaigns.

lassare, to weary out the cold, to defy its utmost efforts to overcome his endurance.

Bootae. The bear-keeper, used here to express the northern sky.

6. **Helicen.** 'And with locks wet (with snow or rain) to make as if he felt not the power of Helice.'

Helice, another name for the great bear, from its revolving (*ἑλίσσειν*) round the pole.

8. **pueri.** The only child of Domitian, who died young, and was, of course, reckoned to have been enrolled among the number of the gods. A coin has been found with the child's name on it, with *Divus* prefixed. Martial means that the snowstorm was a piece of play on the part of this child at his father's expense.

VIII. Addressed to Euphemus chief *structor* to Domitian, asking him to present a copy of the fourth book to the Emperor after, or at (see v. 7) dinner. Incidentally Martial describes the routine of the Roman day.

1. **salutantes.** Cf. III. 36.

conterit. The *salutatio* was an irksome duty in itself, and made more so by the obligation laid on the *salutatores* to appear in the cumbrous *toga*. I. 108. 8.

2. **tertia.** Law and other business began at the close of the second hour, and ended at the close of the seventh, with an interval (sixth hour) for those who required the *siesta*. Martial here gives the *usual* hours. It is quite plain from passages in Martial himself, as well as in other authors, that these hours were not universally observed. Cf. I. 108. 9; III. 36. 5.

5. **palaestris,** including the bath. Cf. III. 20. 15. The *Thermae* were sometimes called *gymnasia*.

6. **frangere.** Cf. II. 59. 3.

7. **decima,** generally explained to mean that Euphemus is asked to introduce the book to Domitian's notice after the *cena, inter pocula*. But it is a question whether he does not mean that the ninth hour was the earliest dinner hour, and that the court hour was the tenth. Domitian according to Suetonius does not appear to have been given to wine drinking after the *cena*, and *ambrosias dapes* seems to suggest the dinner itself. All these words *ambrosias, aetherio, ingenti*, &c., are chosen to gratify Domitian's conceit of his divinity.

On the Roman *hora* = $\frac{1}{12}$ of the time between sunrise and sunset, see Becker's Gallus, Excursus v. sc. II. The different lengths of the hours in summer and winter may account perhaps, partly, for the differences in the dinner and bath hours; e.g. the ninth hour at Midsummer would begin at 2·31 P.M., mid-winter, at 1·29 P.M. Pliny (Epist. III. 1), speaking of his friend Spurinna, says that his hour for the bath was the 9th in winter and 8th in summer. The dinner-hour would vary accordingly.

X. To Faustinus, with a copy of his book.

1. **fronte.** Cf. I. 66. 10.

6. **spongia.** Pliny XXXI. § 131. *Medici inscitiâ eas (spongias) ad duo nomina redegere; Africanas quarum firmius sit robur, Rhodiacasque ad fovendum molliores.*

8. **emendare,** to correct faults, *e* and *menda*.

XI. On L. Antonius Saturninus, who raised an insurrection against Domitian in Upper Germany. Suet. Domit. c. 6, *Bellum civile motum a L. Antonio superioris Germaniae praeside confecit absens felicitate mira cum ipsa dimicationis hora resolutus repente Rhenus transituras ad Antonium copias barbarorum inhibuisset.* Dio Cassius 67. 11, Ἀντώνιος δέ τις ἐν Γερμανίᾳ ἄρχων κατὰ τοῦτον τὸν χρόνον (A.D. 87) τῷ Δομιτιανῷ ἐπανέστη ὃν Λούκιος Μάξιμος κατηγωνίσατο καὶ καθεῖλεν.

1. **nimium** qualifies *gaudes*.

nomine, i.e. Antonius.

2. **Saturninum.** Your ambition soared above your cognomen, you despised the idea of being a mere Saturninus: you would be an Antony, claiming the empire of the Roman world.

3. **Parrhasia.** Callisto who was fabled to have been placed among the stars as Arctos, was said to be the daughter of the Arcadian Lycaon.

4. **Phariae coniugis**, i.e. Cleopatra.

Pharos was used as a synonym for Egypt.

5. **exciderat.** Sc. *memoria*.

6. **ira.** The ocean is represented as fighting on Octavius's side. Cf. Propert. IV. 6. 47 *nec te quod classis centenis remigat alis Terreat: invito labitur illa mari.*

8. **licuisset** 'was it to be supposed that the Northern waters had more power to work their will than the Nile?'

9. **nostris.** Caesarianis. Domitian was the heir of all the Caesars.

10. **qui.** 'Who was a Caesar compared to thee.'

XIII. On Claudia, wife of Pudens, probably the same as Claudia Rufina, mentioned in XI. 53. If so, she was a lady of British extraction. XI. 53 is written on the occasion of the birth of her first child. It ends with a prayer, *sic placeat superis ut conjuge gaudeat uno et semper natis gaudeat illa tribus*, with an allusion to the *Jus trium liberorum*.

2. **macte esto.** Attraction of the adjective to agree with the nominative *tu*, a vocative by nature. Persius III. 27, *stemmate quod Tusco ramum millesime ducis.*

3. **suo.** Nard and Cinnamon oil formed the principal ingredients in several unguents: e.g. the unguent called *regale*. Pliny, N. H. XIII. 18.

4. **Massica...favis.** The compound known as *mulsum*. The best was made from the best wine and the best honey, expressed here by *Massic* and *Attic* (Theseis = Atticis = Hymettiis) respectively. It formed part of the *gustus*.

9. **quondam.** 'When the time comes.' For this use of *quondam* relating to future events, in which case it means not simply *olim* 'at some future time,' but rather 'at a certain,' or 'in due time,' comp. Verg. Aen. VI. 87, *nec Romula quondam Ullo se tantum tellus jactabit alumno*, and Horace Sat. II. ii. 82, *Hic tamen ad melius poterit transcurrere quondam.*

XIV. To Silius Italicus, the rich consular and poet. After a career as an orator culminating in the Consulship he retired from public life and devoted himself to literature. He worshipped Vergil whom he took for his model in his great work the Punica. VI. 64, *perpetui...Sili.* VII. 63, *sacra cothurnati non attigit ante Maronis Implevit magni quam Ciceronis opus: Hunc miratur adhuc centum gravis hasta virorum* (the court of the *centum viri*—a court of wide civil jurisdiction: perhaps a kind of Equity Court: Pliny the younger practised in it)...*Postquam bis senis ingentem fascibus annum Rexerat, asserto* (liberated, i.e. the year of Nero's death, I. 52. 5) *qui sacer orbe fuit, Emeritos Musis et Phoebo tradidit annos, Proque suo celebrat nunc Helicona foro.* He possessed many villas, amongst them one which had belonged to Cicero. He also purchased the ground on which the tomb of Vergil stood, at that time almost entirely neglected, at Naples XI. 48, *Silius haec magni celebrat monimenta Maronis, Jugera facundi qui Ciceronis habet.* Cf. also XI. 49, in v. 4 of which *aetatem* (Barth's conjecture) should be read instead of *et vatem*, i.e. Silius has earned immortality no less than Vergil; *aetatem* or *vetustatem ferre* meaning to have a permanent, lasting value, by a metaphor derived from wine. Prof. Conington, *Jour. Phil.* Vol. II.

3. **premis...cogis.** The poet is represented as doing what he describes as done. Cf. Thucyd. I. 5, *οἱ παλαιοὶ τῶν ποιητῶν τὰς πύστεις τῶν καταπλεόντων...ἐρωτῶντες.*

perfidos astus...periuria. Cf. Silius I. 5, *sacri cum perfida pacti gens Cadmea super regno certamina movit.* Punic perfidy was proverbial among the Romans. Livy XXI. 4, of Hannibal, *perfidia plus quam Punica.* *fastus*, is another reading.

7. **December.** Public gambling was permitted during the *saturnalia*.

blanda, 'seductive.' *Vagus* either, 'Free, unconfined, licentious.' So Cic. Or. XXIII. 77, *solutum quiddam sit nec vagum tamen ut ingredi libere non ut licenter videatur errare.* So II. 90. 1, *Juventae vagae,* i.e. licentious in style. Or 'idle,' without any aim or fixed occupation. So Stat. Sylv. IV. 6. 1, *cum patulis tererem vagus otia Septis.*

9. **tropa.** So Schneidewin. Others read *Popa* or *Rota.*

If *Tropa* is right, and it seems most likely to be so, it is the Greek adverb *τρόπα. Tropa ludere* is thus a special mode of playing with the *tali* (the dice with four sides only marked, the numbers two and five being omitted). It is described by Julius Pollux, Book IX., as follows: Ἡ δὲ *τρόπα καλουμένη παιδιὰ γίγνεται μὲν ὡς τὸ πολὺ δι' ἀστραγάλων* (talis) *οὓς ἀφιέντες στοχάζονται βόθρου τινὸς εἰς ὑποδοχὴν τῆς τοιαύτης ῥιψέως ἐξεπίτηδες πεποιημένον.*

nequiore is opposed to *incertis,* the meaning of which is sufficiently well fixed by XIV. 16, *Quae scit compositos manus improba mittere talos, si per me* (sc. *Turriculam=fritillum*) *misit nil nisi vota feret. Nequiore* may imply cheating of some kind on the part of the player, but it does not seem necessary to understand by it anything more than is implied by *compositos* l.c., that is, the undue advantage given to superior knowledge and skill as compared with the perfect equality secured by the use of the box. Becker, Gallus Sc. x. Exc. 2, discusses the whole subject. But in this passage he reads *popa,* and understands *nequiore* to mean 'loaded.' In that case a different meaning must be assigned to *incertis,* for loaded dice would give the same advantage to the player who used them, whether thrown from a box or from the hand. If the reading *tropa* is adopted, the nom. to *ludit* is of course *December,* and two distinct modes of playing with dice are indicated. *Popa* is an easy reading. The *popae,* priests' assistants, were probably not the most respectable members of society.

12. **madidos.** Cf. Horace, Odes III. 21. 9, '*Non ille quanquam Socraticis madet sermonibus,*' though here probably there is suggested also the idea of *ebrios.*

13. **tener,** as opposed to the robust grandeur of the great epic poet.

mittere, a bold anachronism skilfully employed in order to flatter Silius.

XV. An answer to a man who, after a fruitless attempt to borrow money, which he never intended to repay, endeavoured to borrow plate, which he meant to sell.

XVIII. On a boy killed by the fall of a sharp piece of ice from an archway under which he was passing. The climate of Rome appears to have been colder in ancient, than in modern times. Burn, p. 26.

1. **porta.** Not apparently literally a gate, but an archway, perhaps the *Arcus Claudii*, over which the *aqua virgo* passed, causing the same kind of drip that the *Aqua Marcia* caused from the *Porta Capena.* III. 47. 1. Burn, p. 331.

Vipsanis. Cf. I. 108. 3.

3. **in iugulum.** The boy was probably looking up at the icicles.

5. **fata.** Violent death.

Fata peragere is used in the same sense as *peragere* alone with acc. of the person. V. 37. 15, *Quam...lex amara fatorum sexta peregit hieme.*'

XIX. Sent with a present of an *endromis.* The *endromis* (Martial uses an unusual form *endromida*) was a thick woollen rug used after violent exercise. XIV. 126.

1. **Sequanicae.** Coarse rough cloths were imported from Gaul. Cf. I. 53. 5.

2. **barbara,** 'though a barbarian garment.' Cf. Spect. I. 1.

3. **sordida.** 'A poor thing.' Cf. Cic. pro Flacco. c. 22, '*homini egenti, sordido, sine honore, sine existimatione.*'

Decembri. It was a present made at the *saturnalia.* Cf. IV. 46.

5. **teris** seems to be intended to suggest simply the idea of frequent repetition, a meaning derived from certain special combinations, in which the predominant idea is that of repetition, but the original meaning of 'wearing' is still apparent, e. g. *Porticum terit,* II. 11. 2. *Librum t.* XI. 3. 4. Cicero uses it of words naturalised by common use.

ceroma, the mixture of oil and wax used by athletes in the *palaestra* to anoint the body. Here by *synecdoche = palaestram.*

trigona. The commonest form of ball playing, in which three players placed in a triangle threw (or struck?) the ball from one to the other. There were no doubt various modes of playing the game, of which we practically know nothing. The left hand appears to have been principally used by the best players.

tepidum, 'heating.' Cf. III. 58. 24.

6. **harpasta.** The *Harpastum* was a smallish tightly made ball. The game was probably that known among the Greeks by the term *φαινίνδα*. It was played by throwing a ball to a number of players, each of whom tried to catch it, or, if it fell, to pick it up off the ground first. The object of the thrower was to deceive the catchers by pointing in one direction and throwing in another (hence *φαινίνδα*). The game was played probably by two sets of players divided by a line, who threw the ball backwards and forwards to one another. As the plural is so commonly used, however, it would seem as if more than one ball was thrown at a time. Marquardt, v. ii. 422 foll.

pulverulenta expresses probably not so much the condition of the ball as the dust raised by the game, which was obviously a violent one.

7. **follis.** A large wind-ball, struck from one to the other with the hand or arm. It was the least violent game.

plumea, 'feather-like,' 'light as a feather;' unless Martial here means the *paganica*, a ball apparently stuffed with feathers.

laxi, i.e. not solid and compact like the *pila*.

Becker discusses the whole subject fully. Gallus, Scene VII. Exc. ii.

8. **Athan**, a runner of whom nothing is known.

9. **madidos.** Sc. *sudore*, or perhaps *pluvia*. Either gives a good sense.

12. **Tyria sindone** probably means 'linen purple dyed.' Cf. I. 53. 5, but it may possibly mean Indian muslin from Tyre. Linen and cotton goods were often confused in common parlance. *Sindon* originally meant 'Indian stuff' from Sindhu, the native name of the *Indus*. So *Carbasus* (*κάρπασος*) and *ὀθόνη* were adaptations of the Sanscrit and Arabian name for cotton.

cultus, 'so well-dressed.'

XXV. An epigram celebrating the beauties of Altinum, Patavium, and Aquileia, towns in Venetia.

1. **Aemula.** Either rivalling in beauty Baiae with its many villas, or rivalling Baiae in the number of its villas, i.e. becoming fashionable.

Altini. A place on the Silis: famous for the wool produced there. XIV. 155.

2. **silva.** Probably a grove of poplars or alders (Virg. Ecl. VI. 62, Aen. X. 190) in the neighbourhood of Altinum (or perhaps Patavium, for it is a question whether the comma should not stand after *villis* instead of after *rogi*, and the *et* in v. 2 and v. 5 be regarded as introducing the descriptions of Patavium and Aquileia respectively), which Martial regards as the scene of the lamentations of the sisters of Phaethon over their brother, who was struck by the lightning of Zeus and fell into the Padus.

3. **Antenoreo** = *Patavino.* *Antenor* was the mythical founder of Patavium. I. 76. 2.

4. **Euganeos lacus.** The lakes among the Euganean hills. Euganei was the old name of the inhabitants of Venetia.

Sola. A nymph whose name still survives in a lake at the foot of the Euganean hill called La Solana. The legend of her marriage is unknown.

5. **Ledaeo**, i.e. honoured by the presence of the *Dioscuri.*

Timavo. Pliny N.H. III. 128, *Argo navis flumine in mare Hadriaticum descendit non procul a Tergeste.* The river here mentioned was generally believed to be the Timavus, near to which Aquileia, the capital of Venetia, stood. The *Dioscuri* took part in the expedition of the Argonauts. Cf. VIII. 28. 7.

6. **septenas.** The number of the mouths of the Timavus is variously given by different authors. Verg. speaks of nine. Aen. I. 245.

Cyllarus was the horse of Castor. Verg. Georg. III. 90.

haurit. Another reading is *hausit*, which is far more intelligible. The historic present would be extremely harsh here.

8. **iuris sui.** 'It's own master,' a legal phrase used of any one competent to sue at law.

XXVIII. On a lady, probably an elderly one, who wasted her substance on a lover.

2. **Hispanas**, sc. *lacernas* = the colour of the Spanish wool (a light brown) was natural. XIV. 133, '*lacernae Baeticae.*' *Non est lana mihi mendax nec mutor aeno; sic placeant Tyriae: me mea mutat ovis.* The pastures that produced this wool were on the banks of the Baetis, especially in the neighbourhood of

Corduba. XII. 63. 3—5, 65. 5. 98. 2, cf. V. 37. 7, VIII. 28. 5, 6.

Tyrias. Cf. II. 16. 3, I. 53. 5.

coccinas. Cf. II. 43. 8.

3. **Galaeso.** Cf. II. 43. 3.

tepido. An allusion to the softness of the climate in the neighbourhood of Tarentum.

4. **Sardonychas.** II. 29. 2.

zmaragdos. Apparently, from the description in Pliny, N. H. 37. §§ 63—74, the emerald. It held the third rank among gems in the estimation of the Romans, next to (1) adamas, (2) the best pearls. It was not only used for ornament but also to make eyeglasses or spectacles, Pliny l. c. The Scythian was the most highly prized variety—though Mr King (Antique Gems) considers this and the Bactrian variety to have been not an emerald, but a variety of sapphire. The expression used by Pliny l.c. about Nero *in Smaragdo pugnas spectabat* from the immediate context would seem to mean that Nero used an emerald as a mirror. It seems probable that several inferior stones were popularly included under this term.

5. **dominos**, 'a hundred new sovereigns.' *dominos = aureos*, gold coins stamped on one side with the head of the emperor. Cf. Spect. XXIX. 6. Gold currency at Rome began with Julius Caesar, although gold had been occasionally coined before his time: up to his time silver was the standard currency, gold whether coined or uncoined being received by weight at a fixed value estimated in silver coinage. Mommsen, Rom. Hist. Vol. IV. pt. 2, p. 553 Eng. transl.

7. **glabraria** = 'fleeced.'

8. **nudam.** A play on the name Lupercus. The Luperci, during the Lupercalia, ran naked (with the exception of an apron of skin) through the streets of Rome. This Lupercus, Martial says, will strip Chloe (of her wealth) instead of stripping himself. Cic. Philipp. II. § 86.

XXX. Under the form of a warning to anglers, Martial celebrates a fishpond belonging to Domitian at Baiae. On these *vivaria* or *piscinae* see Mr Mayor's note, Juv. IV. 51. They appear to have been made partly for use and partly for amusement.

1. **lacu.** On the size of these *piscinae*, Pliny, N. H. 18. 7. *piscinas jurat majores* (than 2 acres) *habere.*

2. **ne nocens.** Lest you incur the guilt of sacrilege by interfering with fish belonging to the divine emperor.

4. **dominum.** Cf. IV. 1. 10.

4—7. **norunt,** &c. Cf. Pliny, N. H. 10. § 193. Fishes have (he says) hearing, for '*in piscinis Caesaris genera piscium ad nomen venire (spectetur) quosdamque singulos.*'

15. **simplicibus,** 'guileless.' Used predicatively, 'while yet guileless,' 'before they lose their innocence and work sacrilege.' For the meaning of *simplex* cf. Horace, Odes II. viii. 14, *simplices nymphae.*

16. **delicatos.** 'The pet fish.' Plautus, Menaech. 119, *nimium ego te habui delicatam,* 'I have made too much of a darling of you,' 'I have spoiled you.' *delicatus* is connected in sense with *deliciae.*

XXXVII. On a gentleman who was for ever recounting his wealth to Martial. Martial declares that only a present of some of this wealth can reconcile him to the task of listening to these perpetual descriptions of it.

1. **centum...ducenta,** sc. *sestertia.* Cf. II. 30. 1.

2. **debet,** sc. *mihi.*

3. **alterum,** sc. *decies,* i.e. *vicies. Decies* (sc. *centena millia*) *sestertium* = 1,000,000 sesterces.

4. **insulis.** The name for all hired houses, but especially used of lodginghouses, let in flats or storeys, each one to several families or individuals. The name seems to have been given originally to a block of houses surrounded by a street, but afterwards it was applied to a single hired or lodging house.

soldum = *integrum,* 'clear.' Cf. Horace, Odes I. 1, *nec partem* solido *demere de die.*

5. **Parmensi.** Cf. II. 43. 4.

6. **totis.** 'Every day and all day long.' The pl. implies that the action was not confined to one day, *totis,* that it went on during the whole day.

XXXIX. On a man of very objectionable character and very proud of his silver plate, antique and modern. There was of course a considerable business done at Rome in producing antique plate, as nowadays in producing pictures by old masters. Marquardt, v. ii. 272. Martial seems to hint that that of Charinus was not genuine.

2. **Myronis.** A celebrated Greek (Boeotian) sculptor of the fifth century B.C. The Discobolus and the Cow were his two greatest works. He was also an engraver in precious metals. VI. 92. VIII. 51. 1. Juv. VIII. 102, Mr Mayor's note. Pliny, N. H. 34. §§ 57, 8.

3. **Praxitelus.** Greek genitive. Praxiteles was a famous Greek artist, sculptor in marble and statuary in bronze, about the middle of the fourth century B.C. Pliny, Ibid. §§ 69, 70.

manum, 'handywork.' So *manus* is used of the handwriting.

Scopae. Another Greek sculptor, who flourished in the first half of the fourth century B.C. Pliny, N. H. 36. § 25. *et sqq.*

4. **Phidiaci.** The famous sculptor and friend of Pericles. He was the first great master of the art called in Greek τορευτική in Latin *caelatura*, the art of working in relief in metals. This was necessary to him in the execution of his great works, such as e.g. his Chryselephantine statues. The *vasa* ascribed to him, as well as to the other artists, were probably studies by which they practised ease and finish in minute details. Cf. III. 35, *artis Phidiacae toreuma clarum Pisces aspicis; adde aquam, natabunt.*

toreuma. *Toreumata* or *vasa caelata* included all metal vessels in raised or relief work. These were either (1) produced all in one piece, in which case they were either (*a*) moulded solid, the inside surface being smooth, or (*b*) punched out from the inside; or (2) produced in two pieces, the raised work being formed separately and fastened on to the body of the vessel by means of lead or rivets. In this case the raised work would be either moulded (*emblemata*) in thin plates, or hammered out (*crustae*). In all cases the work would be finished with the graver (*caelum*, τορεύς). Marquardt, v. ii. 274.

5. **Mentoreos.** The most celebrated of the Greek *caelatores* to which branch he confined himself. His larger works perished, but Martial in several places mentions cups of his workmanship in the genuineness of which he appears to believe. III. 41. *Incerta phialae Mentoris manu ducta Lacerta vivit et timetur argentum* and IX. 59. 16. Cicero Verr. II. 4. 18 mentions *toreumata* in the possession of a man at Lilybaeum, *Mentoris manu summo artificio facta.* Mentor flourished probably in the first half of the fourth century. Pliny N. H. 33 § 147 says that L. Crassus the orator bought two *scyphi* by Mentor for 100000 sesterces.

6. **Gratiana.** Pliny speaking of the capriciousness of Roman taste in regard to *vasa argentea* says, '*nunc Furniana nunc Clodiana nunc Gratiana...quaerimus.*' The adjectives probably indicate different styles of workmanship introduced by the men (*argentarii Vascularii* or *Fabri argentarii*) from whose names the adj. are formed. These men were evidently Italians, but at what time they flourished we do not know.

7. **Callaico.** The *Callaici*, otherwise *Gallaici*, were a people of Hispania Tarraconensis, in whose country were several gold mines, one of which was famed for the purity of the gold procured from it. Pliny N. H. 33 § 80. Cf. Martial, x. 16. 3.

linuntur, probably *Chrysendeta* (II. 43. 11) are meant, Marquardt v. ii. 288, but the expression might mean silver-gilt vessels or silver vessels embossed with gold. Seneca, Ep. 5. 3, *argentum in quod solidi auri caelatura descenderit.*

8. **anaglypta.** Pliny, 33 § 139, '*Anaglypta asperitatemque exciso circa linearum picturas.*' Work in low relief, the outlines of the figures &c. being just raised above the general surface sufficiently to make it rough, lit. 'chiselled up.'

de mensis paternis, i. e. heir-looms.

10. **purum.** A play on the technical meaning of the word, plain, not chased or embossed, and the general meaning, undefiled.

XL. Postumus, now grown rich and powerful, does not requite the faithful services of a client, rendered to him when he was comparatively poor and powerless.

1. **cum stemmate toto.** 'In undiminished majesty of famous ancestry stood erect' (and ready to receive me as a client).

stemma appears to mean the prestige attaching to a house boasting of illustrious ancestry. The *Stemmata* were the *imagines* or *cerae* (wax masks of curule ancestors) connected by painted lines. Juv. VIII. 1, Mayor's note; Becker's Gallus, p. 15, n. 4. Comp. II. 90. 6.

The Piso branch of the *gens Calpurnia* had produced a great number of distinguished men from the battle of Cannae downwards, but had suffered severely in late years. L. Calpurnius Piso Licinianus had been adopted by Galba, and murdered by the Othonian soldiery, and Galerianus, the adopted son of the Calpurnius Piso, who headed the unsuccessful conspiracy against Nero and committed suicide, A. D.

65, had been put to death by Mucianus prefect of Vespasian in A. D. 70. Compare also XII. 36. 8.

2. **ter.** I. 61. 7.

numeranda, cf. Sil. Ital. XV. 750, '*Ante omnes bello numerandus Hamilcar.*'

3. **regnis**, patronage. Cf. II. 32. 7.

6. **unus.** 'we have shared the same couch at table, and that, the only one you possessed.'

7. **perdere**, 'you can afford to waste.'

10. **imposuit**, 'has cheated me,' III. 57. 1. A classical use, but in the classical writers probably conversational only, Cic. ad Q. Frat. II. 6, '*Catoni egregie imposuit Milo noster.*'

XLIV. On the state of Mt. Vesuvius after the famous eruption in A. D. 79. The Fourth book was published probably in A. D. 88.

'The effect of this eruption was to destroy the entire side of the mountain nearest to the sea.' Murray, South Italy, p. 196.

1. **viridis.** Verg. Georg. II. 224.

2. **presserat**, 'loaded.' Expresses as well as *nobilis* the size and fulness of the grapes.

6. **Herculeo.** Compare the name of the town *Herculaneum.*

7. **flammis...favilla.** 'The Crater vomited at the same time enormous volumes of vapour which fell on the country around in torrents of heated water, charged with the light dry ashes which were suspended in the air. This water as it reached the soil carried with it the cinders that had fallen, and thus deluged Herculaneum with a soft pasty volcanic mud.' Murray, p. 196. The classical description is in Pliny, Ep. VI. 16. His description has been entirely confirmed by a scientific examination of the materials covering the cities.

8. **nec.** 'And the gods themselves could wish that they had never had such power.' Martial means that the gods repented of what they had done, when they saw the results.

XLVI. On a *causidicus*, not of sufficiently established reputation to demand fees from his clients, but depending on casual remuneration in the shape of Saturnalian presents. The profits of a *causidicus* increased in a kind of arithmetic progression with the increase of his business. If he was sought after, not

only did he get more business, but he charged much higher fees for the same business. Accordingly there were some very rich *causidici*, and more poor ones who could barely make a living. Hence the varying allusions to the profession, which is sometimes represented as lucrative, sometimes as mere starvation. Juv. VII. 105 et sqq.

1. **Saturnalia.** The season of universal present making at Rome. Cf. IV. 19. 4.

6. **fabae fresae.** Crushed beans; corresponding pretty much to our split peas.

8. **Lucanica.** A smoked and highly-seasoned kind of sausage, so called, according to Varro, because first introduced into Rome from Lucania. Apicius mentions about a dozen herbs, condiments, &c., that formed ingredients in these sausages.

ventre Falisco, sometimes called *Faliscus* only (Statius IV. ix. 35, *nec Lucanica nec graves Falisci*), was a paunch cured and stuffed in a peculiar manner. Also, according to Varro, named from the place of its origin, *Falerii*. Roman soldiers, he says, first became acquainted with these delicacies, and named them from the people from whom they learnt the secret of them.

9. **Syra** = *vitrea* because, according to Pliny, glass was first invented in Phoenicia. N. H. 36 § 190.

defruti. *Mustum* (unfermented wine) reduced by boiling to half its original bulk; whereas *sapa* was *mustum* only reduced by one third. It was much used in doctoring inferior wines. Becker's Gallus, p. 406.

10. **Libyca.** Pliny, speaking of African figs, says, '*quas multi praeferunt cunctis.*'

gelata. 'Frosted,' i. e. 'candied,' with the sugar that exudes from the fruit when dried and packed.

11. **cochleisque.** Pliny N. H. IX. § 173, '*Cochlearum vivaria instituit Fulvius Lippinus in Tarquiniensi paullo ante civile bellum quod cum Pompeio Magno gestum est.*' The Illyrian snails were the largest, the African the most prolific, the Solitanian the finest.

Petronius speaks of onions and snails as being eaten together.

12. Piceno. Cf. I. 43. 8.

14. **caelo**, as *torcuma*, v. 16, used ironically, 'And chiselled by the potter's heavy hand, the clay repoussée-work of the Spanish wheel.' Cf. IV. 39. 4, VIII. 6. 2.

15. **synthesis**. Used here literally, 'a set.' More usually it means the dinner dress; perhaps so called because men had sets of such dresses.

Sagunti. Cf. VIII. 6. 2.

17. **mappa**. One that had belonged apparently to a consul, perhaps stolen by Sabellus's client. See Becker, Gallus, 477. On the laticlave, see Mayor on Juv. I. 106.

LIV. A recommendation to Collinus, a poet who had gained a prize at the Capitoline contest, to enjoy his life to the utmost while it lasted.

1. **Tarpeias** = Capitolinas. Cf. IV. 1. 6.

2. **prima** probably means the first of the prizes given which was probably that for poetry; see l.c. and Suet. there quoted.

3. **totis**. 'Enjoy every day to the utmost,' 'waste no moment of any day.'

5. **lanificas**. Clotho, Lachesis, Atropos.

7. **Crispo**. Juv. IV. 81, *Crispi iucunda senectus*. He was famed as much for his eloquence as for his wealth, the latter amounting to 200,000,000 sesterces (or 300,000,000, Tac. de Orat. c. 8). By his tact and power to make himself useful to a government, he exercised great influence in Vespasian's reign, and at a later time retained the favor of Domitian. Juvenal l.c. describes his character, vv. 81—93.

Thrasea. Paetus, Juv. V. 36, father-in-law of Helvidius Priscus, a Stoic (Martial, I. 8) and consistent opposer of tyranny, was put to death by Nero, A.D. 66. Tacitus, Ann. XVI. 21, '*Nero...virtutem ipsam exscindere concupivit interfecto Thrasea Paeto et Barea Sorano.*'

8. **Meliore**. Atedius Melior, an *eques* and *bon-vivant* of the time celebrated for his taste and for the elegant splendour of his establishment; he was commonly spoken of as *nitidus Melior*, as Brummell was always known as Beau Brummell.

LV. An exercise of metrical skill. Martial forces into verse the unpromising names of his native land. Addressed to a poet friend. Most of the names are not of any historical importance.

2. **Gaium.** apparently a river not otherwise known. There are other readings: *Graium*, *Gaurum*, *Gavem.*

3. **Arpis.** In Apulia. The allusion is apparently to Horace.

11. **metallo.** Cf. XII. 18, *auro Bilbilis et superba ferro.* I. 61. 12.

13. **Plateam.** Another steel-manufacturing town on the Salo, the waters of which were specially adapted to tempering the metal.

sonantem, literal; from the noise of the factories.

19. Martial probably means that the ground formed a natural theatre or amphitheatre used in old times for shows.

24. **per quod.** Even a lazy traveller descends from his coach or goes out of his way to walk through this grove.

26. **Manlius**, probably a common friend of Martial and Lucius.

29. **Butuntos** in Apulia. Spain was not the only land where towns had unmetrical names.

LVII. On the advantages of Tibur over Baiae in the summer.

1. **lascivi.** Seneca, Epist. 51, § 3, *deversorium vitiorum esse coeperunt* (*Baiae*). Martial I. 62, of a lady who went to Baiae *Penelope venit, abit Helene.*

Lucrini. The Lucrine lake lay at the head of the *Sinus Baianus.*

2. **pumiceis**, the hot springs issuing from the rocks of pumice or tophus.

3. **Argei.** Horace, Odes II. 6. 5, I. 18. 2, *Moenia Catili.*

Faustine. Cf. III. 58, a description of another Villa of Faustinus at Baiae.

4. **lapis.** Cf. I. 12. 4.

5. **Nemeaei.** The Nemean lion became the constellation Leo, which the sun enters in August.

pectora, according to de Ramirez one star in the constellation brighter than all the rest, was known to astrologers as **Cor Leonis.**

6. **nec satis est.** The natural heat of Baiae caused by its position, hot springs, &c., is increased by the heat of a burning summer sun.

8. **Nympharum...Nereidum,** referring to the *fontes* and *litora* respectively.

9. **Herculeos.** Cf. I. 12. 1.

LIX. On a viper enclosed in amber, IV. 32 and VI. 15 are Epigrams on similar subjects, the one describing a bee, the other an ant in a similar position.

1. **Heliadum.** Amber was said to be formed by the tears of the sisters of Phaethon. Cf. IV. 32. 1, *Phaethontide gutta.*

ramis. Cf. IV. 25. 2.

4. **gelu.** Used metaphorically of the hardening amber.

5. **ne placeas.** An apparent exception to the rule given, I. 70. 13, but the expression here is really elliptical. 'The moral of this story is that you should not,' &c., 'This bids you not to, &c.'

placeas. *sibi placere* to pride or plume oneself upon a thing.

LX. Death has no respect of places, healthy or unhealthy, it is no matter to him, since Curiatius is carried off by sickness at Tibur.

1. **Ardea,** a place in Latium, 24 miles from Rome. The unhealthiness of the neighbourhood probably accounts for the decay of the town. Silius Ital. I. 291, *Magnanimis regnata viris nunc Ardea nomen,* though Martial here only calls it unhealthy in summer, as he also calls Baiae.

Castrana, the reading adopted by Schneidewin, in his last (Teubner) edition, instead of Paestana. The place meant is Castrum Inui, on the sea coast, not far from Ardea.

2. **Cleonaeo sidere** = Nemeaeo Leone, from a place Cleonae near the Nemean wood. Cf. Val. Flaccus, I. 34.

For the place **Baiae,** see Ep. 57.

3. **damnet.** Gives a verdict against, by dying there.

6. **Sardinia.** Notoriously unhealthy. Silius Italicus, XII. 371, '*Tristis caelo et multa vitiata palude.*'

LXI. Mancinus is always boasting of the presents he receives from friends, esp. lady friends. The boasts were probably false, because from IV. 37 he appears to have been in debt to Afer.

1. **ducenta.** Cf. IV. 37. 1.

3. **quartus dies est ... dixti.** Conversational for *Q. d. est quum* or *ex quo dixti.*

schola. Cf. III. 20. 8.

5. **lacernas.** Cf. II. 29. 4.

6. **sardonycha.** Cf. II. 29. 2.

verum. Imitation sardonyxes were made either by applying a red hot iron to a sard, and so producing the white surface peculiar to the sardonyx, or by joining the stones together, and so producing an imitation of the Arabian sardonyx—in which there were three layers of colour—blue-black, white, and red. Probably also they were imitated in glass.

lychnidemque ceriten. If this is the true reading, it is impossible to say whether *lychnis* qualifies *cerites*, or *vice versa*. They are represented by Pliny as two distinct stones, 37 §§ 103, 133. The *lychnis* was probably the ruby.

Another reading is *lineisque ter cinctum*, which would be another way of describing the *Sardonyx Arabicus*. This reading is preferred by Friedländer (Recensio locorum, &c.).

7. **maris.** Cf. IV. 28. 4.

8. **Bassam...Caeliam.** Two *orbae*.

9. **Polione**, a celebrated *citharoedus* of the day. Juv. VII. 176.

12. **et.** 'And then 200,000 more, 100,000 in the morning and 100,000 in the afternoon.'

Some editions have *et post*, which would rather require *ducenta* in the previous line. Without the *et* before *post*, the two hundreds are coupled as one group to the three hundred.

LXIV. In praise of the villa of Julius Martialis (I. 15, III. 5, VI. 1) on the Janiculum. On the Transtiberine district see I. 108. 2.

3. **recumbunt**, 'repose.'

4. **lati.** 'A wide sheltered plain overlooks the surrounding hills.' Janiculum was a long ridge, consisting of several hills. This villa seems to have been placed in a more or less level expanse just under the crest of the ridge (*vertex*).

8. **peculiari**. 'All to itself.' The word is properly the adj. of *peculium*, the private property of a slave.

9. **leniter admoventur**, 'rise gracefully towards.'

11. **dominos**. Cf. I. 3. 3.

The highest point of the Janiculum was 297 feet above the sea level.

14. **frigus**. Concrete. 'All the cool suburban retreats.'

15. **Rubras**. Apparently the same as *Saxa Rubra* (Livy II. 49 and Cicero, Philipp. II. § 77), a village on the *via Flaminia*, between Rome and Narnia, about nine miles from the former, now Porta Prima. The name was derived from the red tufa rocks which bordered the via Flaminia on the left for a considerable distance. Burn, p. 419.

16. **virgineo cruore** seems quite inexplicable. *Rubore* is an emendation suggested and supported by the description given of the festival by Ovid, Fasti III. 525 sqq. It was celebrated on the ides of March in a grove on the Via Flaminia, and was apparently an occasion for unmitigated debauchery.

18. **Flaminiae**. The great northern road issued from the Porta Carmentalis, and formed the main line of communication between the city and Gallia Cisalpina.

Salariae. So called from the supplies of salt conveyed along it to the Sabine district. It issued from the Colline Gate, passed through Fidenae into the Sabine district, reaching the Adriatic at Ancona.

19. **gestator—vector**. *Gestare* and *vehere* (the latter more usually) were used in a neuter sense '*to drive*.'

patet. Is seen and not heard.

21. **celeuma**. Cf. III. 67. 4. The noise of rowers on the Tiber is meant here.

22. **helciariorum**. 'Bargemen,' from ἕλκειν.

23. **cum**, although.

Milvius. Martial means probably that the Milvian bridge appeared to be quite close to a man looking down from the villa. That it was not actually very close is shown by the sounds from the Tiber not being heard.

25. **rus**, country house. *Domus*, town house; because it might be said to be in Rome.

30. **Molorchi.** 'Of Molorchus in the early days of his new wealth,' or 'so suddenly enriched.' Lit. 'but now made rich.' Molorchus was the vine-dresser of Cleonae who entertained Hercules before his encounter with the Nemean lion, and was rewarded by a grant of the land in the neighbourhood of Nemea. There is no need to understand an allusion to a chapel in honour of M. built by Domitian, near his temple, to Hercules, on the Latin way, if it ever was built.

31. **parva**, i.e. 'You who are never satisfied with the size of any estate.'

32. **centeno ligone**, i.e. with 100 slaves.

34. **uni.** 'Give up Setia to one husbandman,' i.e. turn all Setia into one estate. *Setia* (famous for its wine) was on a hill overlooking the Pontine Marshes. XIII. 112, *Pendula Pomptinos quae spectat Setia campos.*

LXXIII. In praise of Vestinus, very likely the Vestinus mentioned by Tacitus, Hist. IV. 53, as '*vir equestris ordinis sed auctoritate famaque inter proceres*,' to whom Vespasian entrusted the care of restoring the capital.

1. **gravis**, 'sinking fast.'

3. **sorores.** Cf. IV. 54. 5.

5. Friedländer would place a comma only after *mora*, and a full-stop after *amicis*. If this punctuation be adopted *vivat* must certainly be read instead of *vivit*. The meaning as it stands in the text is 'Dead as he was to all selfish interests, and only desiring life for the sake of his friends, the Fates were inclined to grant his prayer.'

8. **senem.** When he had done this he thought he had lived long enough.

LXXIV. On two stags who fought and killed one another, in the arena. Cf. IV. 35. The recommendation to Caesar to let loose the dogs upon the stags to save them from one another, is like the paradoxical recommendation to the hare to fly to the lion's mouth for refuge in case of danger, in I. 6, Introduction.

LXXV. Nigrina, happy in her own disposition, and in the husband of her choice, shared all her property with her husband. Thus, by comparison with other Roman wives, she proved herself a better wife than Evadne or Alcestis. They proved their love to their husbands by self-sacrificing death, she by self-sacrificing life.

Women married *sine conventione in manum*, the usual form under the Empire, retained control, either personally, or through their guardians, of all property, which came to them, except the dowry, made over to the husband, though with restrictions, at marriage.

5. **arserit ... ferat.** Subjunctive without a conjunction in a concessive sense. 'Evadne may have rekindled the flames, &c.'

LXXXVI. If only his book can win the approval of the great critic Apollinaris, it will be safe. Apollinaris, the possessor, apparently, of a villa at Formiae (x. 30), was a friend of Martial and a favourable critic of his poetry (VII. 25. 89). Martial apparently valued his good opinion, and on one occasion thinks it necessary to apologise to him for the grossness of some of his epigrams. It is possible that he was the Domitius Apollinaris, consul designatus A.D. 97, mentioned Pliny Epp. IX. 13.

Atticis. 'Critical.' Cf. Cicero, Orat. c. q. *Atticorum aures teretes et religiosae.*

3. **docto.** 'Scholarly.'

4. **exactius.** 'More finished' or 'more highly cultivated,' a metaphor from that which is carefully weighed, or measured, 'precise,' cf. v. 80. 3.

5. **sed nec.** 'But at the same time more fair and kindly.'

6. **si ... tenebit.** 'If you find a place in his heart and on his lips.'

8. **scombris.** Cf. III. 2. 4, 50. 9.

9. **salariorum.** 'Salt fish-sellers,' I. 41. 8. Both here and there *Salarius* is used not in its proper sense of 'Salt-merchant,' but as equivalent to *Salsamentarius.*

10. **scrinia** here used for the receptacles, in which the fish-dealers kept their paper for wrapping the fish in. For this use of old manuscripts comp. III. 2. 5.

The whole-expression is an adaptation of Catullus XIV. 17, *ad librariorum curram scrinia.*

11. **inversa.** 'O little book only fit to be used on the clear side of you by schoolboys' labouring pens,' lit. 'only fit to be ploughed on the reverse side of the paper by boys.' This is a condensation of two propositions into one sentence. Martial means 'you will have to be used to wrap salt-fish in, or, by schoolboys, to write exercises on.' Comp. Horace, Ep. I. XX. 17.

LXXXVIII. A bitter attack on a man, who had made him no return for a present, probably of a copy of his book.

2. **Saturni.** Cf. IV. 46. 1.

quinque. The Saturnalia originally lasting for one day only, in the time of Augustus lasted three, which number was further increased by Caligula to five.

fuere, 'are over.'

3. **ergo** is used, like ἄρα in Greek, to express feeling roused by unexpected, and especially by unwelcome information. Both strictly speaking express an inference drawn from present knowledge compared with past ignorance. So *Ergo* expresses indignation, pathos, and surprise. Ovid. Am. II. vii. 1, *Ergo sufficiam reus in nova crimina semper.* Propert. IV. vii, 1 *Ergo solicitae tu causa, Pecunia, vitae, es.* Martial X. 44. 3 *Ergo Numae colles, et Nomentana relinques?*

scripula, the smallest but one of the Roman weights, $\frac{1}{24}$ of *uncia,* cf. V. 19. 12.

Septiciani. It seems impossible to explain this term satisfactorily either here or in VIII. 81. 6. All that can be said in both cases, is, that the term is depreciatory.

4. **missa** used ἀπὸ κοινοῦ with *scripula* and *mappa.*

a querulo...cliente, &c. 'The gift of a grumbling client.' Clients were in the habit of making small presents, such as napkins, small spoons, wax tapers, packets of paper, baskets of Damascene plums, &c., with a view to extracting larger presents from their patrons. Cf. V. 18. 7, *Imitantur hamos dona* said of such presents. A napkin was so far a useful present, because, in Martial's time at any rate, it appears certain that guests took their own napkins with them to dinner parties. Martial complains here that this man did not even send him one of the napkins which he himself had received from a client.

querulo either grumbling at having to make a present, or more generally, 'ever complaining' i.e. ever worrying their patrons with accounts of their troubles and poverty, and begging for assistance.

5. **thynni.** A cask of *muria,* a fish sauce made from tunnies, is meant. Compare the *garum* made from *scombri* III 50. 4.

Antipolis was a city of Gallia Narbonensis, now *Antibes.*

6. **cottana,** a kind of figs imported from Syria. Juv. III. 83.

7. **Picenarum.** Cf. I. 43. 8.

LXXXIX. **A concluding epigram in the form of the conventional address to the book.** Cf. I. 3.

1. **Ohe:** for the common quantity of the first syllable, cf. Hor. Sat. I. v. 12 *Trecentos inseris! Ohe*, and Sat. II. v. 96. *Importunus amat laudari donec, Ohe! jam, &c.*

2. **ad umbilicos**, i.e. to the finishing stroke. Cf. Hor. Epod. 14. 8 '*Ad umbilicum adducere.*' and I. 66. 11.

4. **scheda**, one of the strips of papyrus glued together to form the whole roll or *volumen*. **summa** = *suprema*, 'last.'

5. **sic**, i.e. you wish to prolong yourself, when, as a matter of fact, one page of you was enough for most readers.

6. **pagina** = *scheda*.

BOOK V.

I. Dedication to Domitian.

1. **Palladiae.** Probably in allusion to the Quinquatria. Cf. IV. 1. 5.

2. **Triviam.** The *Nemus Triviae*, or *Dianae*, or *Egeriae*, near Aricia in the neighbourhood of the modern Nemi.

3. **sorores.** Suet. Calig. c. 57, *monuerunt et Fortunae Antiatinae, ut a Cassio caveret.*' The goddess was worshipped under the form of two sisters, representing probably Good and Bad fortune. Martial here represents them as inspired by Domitian, as by one of the greater divinities.

4. **suburbani.** 'Where the town looks down on the waters, as they lie in unruffled repose.'

5. **Aeneae nutrix.** Caieta. Cf. x. 30. 8 and Verg. Aen. VII. 1.

filia Solis. Circeii, from Circe, daughter of the sun.

6. **Anxur.** Hor. Sat. I. v. 26, *Impositum saxis late candentibus Anxur.* Otherwise called *Tarracina.*

salutiferis. The sea neutralising the ill effect of the Pontine marshes in the neighbourhood. Cf. x. 51. 8, *aequoreis splendidus Anxur aquis.*

8. **gratum.** Perhaps for the restoration of the Capitol after the fire. Suet. Domit. c. 5.

10. **Galla.** The Gauls in those days were reckoned a simple minded people. Strabo, IV. c. 195, τὸ δὲ σύμπαν φῦλον (sc. τὸ Γαλλικὸν) ἁπλοῦν καὶ οὐ κακόηθες.

III. Degis, the envoy sent by Decebalus, king of the Dacians, to conclude peace A.D. 89, is overpowered at being admitted into the presence of the presiding deity of the universe. Cf. VI. 10. 7.

1. **iam nostrae.** The right bank of the Danube represented as now subject to Rome.

Germanice. Domitian assumed this title after his campaign against the Chatti in A.D. 84.

2. **famulis** = *domitis*, an absurd exaggeration. Cf. VI. 76. 6. See Merivale, R. E. c. 61.

5. **fratris.** Probably one of the Dacian chieftains.

V. To Sextus, curator of the Palatine library, and, apparently, one of Domitian's ministers, a sort of study chamberlain.

1. **Palatinae.** Cf. Suet. Octav. c. 29, *Templum Apollinis ea parte Palatinae domus excitavit, quam fulmine ictam desiderari a deo haruspices pronuntiarunt. Addidit porticus cum bibliotheca Latina Graecaque.*

Minervae. As the goddess of the fine arts, here represents the library simply.

6. **Pedo...Marsus.** Cf. I. preface.

7. **ad Capitolini**, i.e. for my poems I ask a place only among the writers of epigrams and lighter poems. I do not aspire to a place among such works as the Capitoline war and the Aeneid. The 'Capitoline war' was probably a poem on the Vitellian War, when Domitian and his uncle took refuge in the Capitol, written by Sextus himself or Domitian. By an adulatory inversion he speaks of the Aeneid being set by the side of this poem, instead of this poem by the side of the Aeneid.

VI. To the Muses requesting them to commend the fifth book to Parthenius. Domitian's chamberlain. Parthenius was concerned in Domitian's murder, and enjoyed the favor of Nerva (XII. 11, where he asks P. to introduce his book to the notice of Nerva) but was killed by the Praetorian guards, A.D. 97.

3. **sic te** begins the prayer to be addressed by the Muses to Parthenius.

quondam. Cf. IV. 18. 9.

5. **et sis.** 'And may you succeed in forcing applause from even envy's self.'

6. **Burrus.** 'So may Burrus learn speedily to know the privilege he enjoys in being son of yours.' Burrus was the son of Parthenius, on whose fifth birthday Martial composed IV. 45.

With this construction, the omission of the *ut*, strictly required to correspond to the *sic*, compare Horace, Odes I. iii.

10. **suo.** 'his natural.'

12. **iniquas** = *improbas*, 'excessive.'

14. **cedro...purpuraque.** Cf. III. 2. 7—10.

15. **umbilicis.** I. 66. 11, 'has grown with black nobs' = 'has developed into a book completely bound.' The abl. of circumstance almost = *in* with acc. Cf. Lucan, III. 534, *ordine contentae gemino crevisse Liburnae*, opp. to the vessels with more banks of oars.

VIII. Phasis in the midst of loud rejoicing, that the decree of Domitian had purged the knights' benches of unprivileged occupants, is removed by Leïtus, the custodian of the seats in the theatre or amphitheatre. This epigram is generally explained to mean that Phasis, though he was grandly pressed, was not possessed of the knights' fortune. But it seems more likely, from the tone of the epigram, that Martial means, that Phasis was a rich upstart, who was disqualified by his *birth* from sitting in the 14 rows, like Horace's Menas (Epod. 4], who was rich enough in all conscience, but yet having been a slave sat *Othone contempto*, i.e. in defiance of the law. Domitian's edict, like similar edicts of other emperors, very soon probably became powerless, because he, like the other emperors, violated it himself in favor of his own favorites; but, so far as it went, no doubt it purged the benches not only of knights who had lost their fortunes, but of those whom no amount of money could entitle to equestrian privileges on account of their birth, II. 29; on these qualifications see Friedländer, I. 268. v. 35 describes the ejection of a slave from the knights' benches who, while loudly asserting his right to be there, was convicted by a key falling out of his pockets.

domini, &c. Cf. IV. 1. 10. Suet. Dom. c. 8, *licentiam theatralem promiscue in equite spectandi inhibuit.*

5. **lacernis.** Cf. II. 29. 4.

XII. On Stella (I. 61. 4) and his rings. Epigr. 11 of this book is on the same subject. There he says that Stella had transferred the gems from his poems to his fingers.

1. **perticata**, carrying a pole. Masthlion was apparently an athlete, who balanced a huge pole on his forehead.

2. **superbus.** Expresses the bearing and magnificent stature of the athlete.

3. **Ninus**, another athlete unknown to fame.

omnibus. This reading is not satisfactory. *obviis* and *eminens* have been suggested.

7. **puellas** means either rings given by ladies, or engraved with female figures, or heads.

XIV. On Nanneius another usurper of equestrian privileges, who suffered from the edict of Domitian.

1. **primo.** He sat not only among the knights, but in the first row.

3. **castra.** 'Shifted his quarters,' a military metaphor.

4. **et inter ipsas.** Nanneius evidently was only pursued to the extreme limits of the knights' benches. Therefore Lipsius's explanation that he was driven by Leitus right up to the top of the amphitheatre, into the immediate vicinity of the women's *cathedrae* (sellas) will not hold, as he himself in subsequent remarks on the passage admits. Nor does there seem to be any ground for supposing that the knights brought in chairs to sit on. *Sellas* here surely means the space on the *subsellia* allowed to each person, cut out in the stone so as to form a sort of arm-chair, and cushioned. Nanneius then crouched into the space behind and between two such *sellae*, squatting between the legs of those in the tier above, and between the heads and shoulders of those in the tier on the top of which he was, partly in the row and partly out of it (*paene tertius*).

5. **Galumque Luciumque.** 'Sir Tom and Sir Harry.'

6. **cucullo tectus.** To escape the notice of Leitus.

8. **et hinc.** 'From here too.'

viam. One of the gangways running up and down the amphitheatre and dividing the *cunei*. Here N. half sat, half stood, at the very end of the last tier of the knights' seats, resting uncomfortably on one knee, pretending when Leitus came in sight that he was standing, when a knight looked at him, that he was sitting.

XIX. To Domitian, complaining of the stinginess of patrons, and indirectly asking for assistance from the emperor.

1. **veris** = *veridicis*. Cf. Ovid, Heroid. 16. 123, '*Vera fuit vates.*'

3. **triumphos.** Cf. v. 3.

4. **quando.** 'When did the gods of the Palatine (more especially connected with the imperial house) ever deserve better at our hands,' than by contributing to all the glories of your reign? Or is *Dei* meant for the emperors themselves?

10. **non alienus**=*suus*—'a knight of his own making.' That is, one on whom he has conferred a knight's fortune.

11. **saturnaliciae,** &c. 'A spoon of a Saturnalician half pound' means more than simply a silver spoon of ½ pound weight sent at the *saturnalia*: the adj. is evidently meant to be disparaging: the ½ pound was no doubt in keeping with the enforced Saturnalian presents, (in which people seem to have studied how little they could give without seeming to be very mean), either scanty in weight, or of inferior silver, 'a Brummagem halfpound gift-spoon.' The *ligula* was a larger spoon than the *cochleare*. VIII. 71. 9, 10.

12. **flammarisve togae.** The only thing certain about these words seems to be that Martial never could have written them. *Lamnalis cotulae*, the conjecture of Heinsius, is probable. Friedländer suggests *Flammantisve auri*.

The *scripulum auri* was a small gold coin, value 20 sesterces. Pliny, speaking of the relative value of gold and silver coinage, says: 33. § 47: *Aureus nummus percussus est, ita ut scripulum valeret vicenis sestertiis.* There are several specimens of the coin in the British Museum. As a weight, the *scripulum* was $\frac{1}{24}$ of an *uncia*. Cf. IV. 88. 3.

tota, ironical.

13. **luxuria est,** 'is reckoned extravagance.'

14. **aureolos**—'who rattles out a few paltry sovereigns.' The *aureus*=100 sesterces. The diminutive is contemptuous.

XXII. An apology to Paulus for not calling upon him.

1. **mane,** the *salutatio*. Cf. III. 36. 3.

2. **Esquiliae,** i.e. your house on the Esquiline.

3. **pilae,** some column in the vicinity of Martial's lodgings, otherwise unknown.

4. **qua.** The temple of Flora, and the *Capitolium vetus*, a temple dedicated to Jupiter, Juno, and Minerva, the three special deities of the Capitol, stood on the Quirinal. Comp. I. 2. 8 and VII. 73. 4 '*veterem* prospicis inde (from a house in the *vicus Patricius*) *Jovem*.'

5. **clivi.** 'The clivus Suburanus of Martial, was the ascent to the Quirinal from the Subura.' Burn, p. 80. But the way Martial speaks of it seems to point rather to an ascent from the *subura* to the Esquiline. He would hardly use *alta* and *vincenda* of descending a slope, for he is speaking here of the difficulties to be encountered in going from the Quirinal to the Esquiline.

vincere, 'to win past.' Cf. *superare*, Verg. Aen. I. 244.

6. **et nunquam** &c. 'The foul pavement where there is never any dry walking,' or 'fouled by the constant succession of wet feet passing over it.' In the first, an abl. of description; in the second, of cause. Some part of the *subura* is probably meant.

7. **mandras,** prop. 'pens,' here used apparently for 'droves.' Cf. Juv. III. 237.

8. **marmora.** Cf. Juv. III. 257.

fune, prob. machines, for dragging the blocks up the slope, are meant.

12. **tanti.** Cf. I. 12. 11.

13, 14. **officiosus.** 'A man whose "calls of duty" are so many must look for inattentive friends. You cannot be my patron, unless you lie in bed longer.' There is a *double-entendre* in *officiosus*. Martial means that Paullus's absence from home was caused by his dancing attendance on patrons himself. Cf. II. 32.

XXIV. On a famous gladiator of the day.

3. **magister.** Either=*lanista*, or more prob. a professor of the gladiatorial art, teaching it to those nobles and others, who exhibited themselves in the arena.

4. **turba**=*perturbatio*, abstr. for concrete.

ludi. The gladiatorial school.

5. **Helius...Advolans.** Evidently two gladiators.

sed unum. Cf. I. 43. 9.

7. **nec ferire**—'But not to kill,' a testimony to the magnanimity of Hermes, who preferred to spare a fallen antagonist.

8. **suppositicius.** "*Qui alteri interfecto vel fesso substituitur, eique in certamine succedit. Hinc de Hermete praestantissimo gladiatore qui nunquam pugnando defatigabatur nec successore indigebat.*" Facciolati, s.v.

9. **locariorum.** Either poorer men, paid by the richer, to secure and reserve for them them the best seats, or more probably, speculators who exhibited gladiatorial combats, to which the public were admitted by payment, such as Atilius mentioned by Tacitus, Ann. IV. 62. If Hermes could be advertised to appear, the charge could be so much higher.

10. **laborque.** Cf. Horace Odes I. xvii. 19, '*laborantes in uno Penelopen Vitreamque Circen.*'

ludiarum, women connected with the school, perhaps including those ladies of the higher classes who studied gladiatory, such as Maevia, Juv. I. 23. Certainly, as Friedländer (II. 347) remarks, 'the successes of gladiators with the fair sex were not confined to women of their own class.'

11—13. These three lines represent Hermes as accomplished in three branches of his profession, as (1) Veles; (2) Retiarius; (3) prob. Samnite: see Juv. III. 158, Mr Mayor's note. *Languida* seems to be best understood of the drooping crest of the helmet, cf. Livy IX. 40. 3. Lipsius Saturnal. II. 12 understands v. 13 to be a description of Hermes as an *andabata* (a kind of gladiators who fought on horseback with helmets covering the eyes), and explains *languida* to mean *languidam caliginem inducente.* The *velites* were gladiators accoutred like the military *velites*, who fought with lances. Friedländer, II. 520.

15. **ter unus.** 'Three men in one;' denoting general excellence, but with a special reference to his accomplishments, mentioned in vv, 11—13. The allusion to Hermes Trismegistus, which all the commentators see, appears very far-fetched and out of place.

XXV. Chaerestratus, prob. a knight by birth, is expelled from the knights' benches, because his poverty has disqualified him.

1. **quadringenta,** sc. *sestertia.* The knight's census.

2. **Leitus.** Cf. v. 8.

3. **revocat.** The present tense signifies the beginning of the process of recalling, &c. 'Who has a mind to, &c.'

5. **damus,** i.e. we are ready to immortalise the man; who is it to be?

loquendum. Cf. Horace, Odes, IV. iv. 68, '*Proelia conjugibus loquenda.*'

7. **hoc** &c. 'Is not this a better use of money than giving elaborate and costly shows to the people?'

rubro nimbo refers to the custom of sprinkling the stage and the theatre generally with perfume (esp. saffron) during a performance. This was effected by means of concealed pipes. Cf. Spect. III. 8, *et cilices nimbis hic maduere suis.*

rubro, from the colour of the saffron (*crocum*).

9, 10. 'Is not this a better use of money than to spend a knight's fortune on equestrian statues of a favourite charioteer?'

Scorpus was a famous circus-driver who died at the age of twenty-seven, young in years but old in victory. X. 53. 4, *Invida quem Lachesis raptum tricticle nona, Dum numerat palmas, credidit esse senem.* On the pecuniary rewards that he was in the habit of receiving, cf. IV. 67. 5. *Praetor ait 'Scis me Scorpo Thalloque daturum, Atque utinam centum millia sola darem';* and X. 74. 5—6. *cum Scorpus una quindecim graues hora Fercntis auri victor auferat saccos.* And on the wealth of successful jockeys generally, cf. Juv. VII. 114. On the custom of erecting statues to favourites of the circus, cf. Lucian, Nigr. § 69, where Nigrinus, accustomed to Hellenic ways, and speaking of Roman vulgarity, mentions amongst other things τὸν ἱππόδρομον καὶ τὰς τῶν ἡνιόχων εἰκόνας καὶ τὰ τῶν ἵππων ὀνόματα καὶ τοὺς ἐν τοῖς στενωποῖς περὶ τούτων διαλόγους.

non sensuro, because a statue.

aureus. Gilded, or perhaps simply shining like gold, of a brass statue. It can hardly mean that the statue was of solid gold.

nasus, *per synecdochen,* for the man. Perhaps it was his most striking feature.

11. **dissimulator amici.** Prof. Conington understood this to mean 'you who ignore your friend.' But the expression seems an unnecessarily strained one to mean only that. Is it not rather ironical? 'You too reserved friend'—*amici* being concrete where we should use the abstract—'concealer of a friend in yourself, that is, of your friendship.'

XXXI. Another instance of the wonderful training of wild animals. Bulls allow children to play games on their backs. It was a sort of mock fight apparently—one party of children

trying to dislodge the other party from their positions on the animal's back.

3. **hic**, sc. *puer*.

4. **ventilat**, brandishes. '*Ventilare dicuntur et gladiatores, aut milites, cum proludentes brachia et arma jactant.*' Facciolati s. v.

5. **feritas** = *ferum animal*, abstract for concrete, more common with a genitive of the person or thing described by the attribute. Cf. Juv. IV. 81, *venit et Crispi jucunda senectus*. Cf. VIII. 55, 5.

non esset, &c. The floor of the amphitheatre, or level ground, would not afford the children firmer footing than the animal's motionless back.

7. **nec**. 'Their carriage (gestures) shows no alarm,' such as might be expected, considering where they were. Nay, the only anxiety shown is by the animal, which appears more anxious that its children should win, than the children themselves.

XXXIV. On a little slave girl, a pet of Martial. She was the child of a slave of Martial, or Martial's father (v. 37. 20, *vernulae*). Her sepulchre was in Martial's little estate. X. 61. 2—3, *Quisquis eris nostri post me regnator agelli, Manibus exequiis annua justa dato*. Brandt, following Rader, argues from a comparison of v. 1 with v. 7, that Fronto and Flacilla were Martial's parents, and not Erotion's, because (1) Flacilla must be the vocative, and not the nominative, since *Fronto* could not be described in the plural as *veteres patronos*; (2) the child's own parents could not be described as her 'old patrons,' whereas Martial's parents might very well be called the patrons of a pet child of one of their slaves.

5, 6. Erotion was six days short of six years old.

XXXVIII. Calliodorus and his brother both claim places among the knights, on the strength of the former possessing the equestrian census.

3. Mr Paley's emendation, '*Quadringenta seca*' *qui dicit*, σῦκα μερίζει, seems an excellent one.

σῦκα μερίζειν is a proverbial expression like our 'making two bites of a cherry,' for dividing among two, what is only enough for one.

5. **molesto**, 'this bothering Pollux.'

6. Castor was the *eques*, Pollux the boxer. Without his brother Calliodorus was a full knight.

eras = *esses.*

7. "**unus sitis** is Martial's way of saying that the two brothers together only make up one *eques*. I suppose he must mean that Calliodorus by his conduct says practically *unus sedemus*, which would be grammatically objectionable, a thing, which, by the way, *unus sumus* or *sitis* is not." Prof. Conington, Journal of Philology, Vol. II. p. 111.

9. **aut.** 'or else.'

10. **alternis.** Castor, according to the legend, shared his immortality with Pollux, each spending six months in Hades, and six months on earth.

XLIX. On a man with bushy hair on either side of a bald crown, arranged probably in an elaborate manner, and, according to Martial, presenting from behind the appearance of three heads. The real point of attack is the man's greed at the distribution of refreshments in the theatre. Martial attributes satirically his good fortune in securing three *panaria* to his remarkable personal appearance.

1. **sedentem**, in the theatre or amphitheatre.

3. **fefellit.** 'I counted your bald pate wrong,' Paley.

8–10. It was not unusual at the shows for the emperors to distribute refreshments to the spectators. This was done in three ways: (1) tickets were given entitling the holder to be served with provisions, comp. I. 26. (2) eatables were handed round in small baskets (*panaria* and *sportellae*). These could apparently either be eaten on the spot or carried away. (3) Huge dishes were carried round from which the spectators helped themselves. Besides these refreshments, on great occasions presents were distributed, either on the spot or by ticket. Suet. Domit. c. 4, '*Dedit inter spectaculum muneris largissimum epulum. Septimontiali sacro primo die senatui equitique panariis, plebi sportellis cum obsonio distributis, initium vescendi primus fecit: dieque proximo omne genus rerum missilia sparsit:*' and Nero c. XI. '*Sparsa et populo missilia omnium rerum per omnes dies* (of the *ludi maximi*): *singula quotidie millia avium cujusque generis, multiplex penus, tesserae frumentariae, vestis, aurum, argentum, gemmae, margaritae, tabulae pictae, mancipia, jumenta, atque etiam mansuetae ferae; novissime naves, insulae, agri.*' Most of these must have been given by ticket (*tesserae*). Statius, Sylvae

I. 6, describes a magnificent entertainment at the saturnalia of A.D. 90, in which handsome and splendidly dressed slaves, as numerous as the spectators, handed round viands and wine. Fruits of various kinds, especially dates, were commonly thrown among the people on these occasions, cf. XI. 31. 10. For fuller details, see Friedländer, II. 285, foll.

11. **Geryonem.** The three-headed monster of the island of Erytheia killed by Hercules.

12. **censeo**, parenthetic. So Cic. Cat. IV. 6, 13.

Philippi. The temple of Hercules, so named from one of the statues in it, a statue of Hercules playing on the lyre, was originally built in the Campus Flaminius by M. Fulvius Nobilior, B.C. 187. It was restored and a portico added to it by L. Marcius Philippus, stepfather of Augustus.

13. **peristi.** 'You are a dead man.'

LI. On a *causidicus*. The satire is probably directed against the man's ill-conditioned haughtiness, in taking no notice of those who saluted him in public. This great speaker, says Martial, cannot say so much as *ave* in Latin, or χαῖρε in Greek.

1. **libellis**, 'documents.'

2. **notariorum.** A special class of *librarii*, that is, slaves or freedmen employed in the study. The duties of the *notarii* were to take notes, transcribe passages, &c. In particular they were shorthand writers, taking down speeches or poetic effusions as fast as the speakers could utter them. Cf. XIV. 298, entitled *Notarius:*

> "Currant verba licet, manus est velocior illis:
> Nondum lingua suum, dextra peregit opus."

levis, apparently = *imberbis*, but what the force of the epithet is here, it seems impossible to say.

3. **codicillis**, much the same as *pugillares*, II. 6. 6.

codex was a collection of *cerae*, *codicillus* a collection of small *cerae*. They were used for various purposes; sometimes, as apparently here, by speakers to write the notes on from which they spoke.

hinc et inde prolatis, 'produced by one after another' of the *notarii*, who would probably have written them from dictation, lit. 'produced from this side and that.'

4. **commodat,** 'adapts,' 'studies with countenance to match.'

5. Cato, Cicero, and Brutus, cited not only as speakers, but as types of republican dignity of demeanour.

6. **fidiculae.** Harpstrings, or strings like harpstrings, used to torture people, alone, or combined with the *eculeus*.

7. **ave Latinum χαῖρε Graecum,** asyndeta or in loose apposition to one another.

LXII. On some gardens which required refurnishing. There is no evidence to shew where these gardens were, or to whom they belonged: probably not to Martial: unless this epigram has been shifted out of its proper place, and refers to the *horti* (XII. 31) given to him by Marcella in Spain. If we could suppose the allusion here to be to his villa at Nomentum it would so far support Brandt's contention that Martial bought that villa, and that it was not a present to him (XI. 18). On the *horti* of Rome see Mr Mayor's exhaustive note on Juv. I. 75, and comp. XII. 50.

iure tuo. 'at free quarters,' 'with no one to dispute your right.'

4 **digitum.** Metaphor from gladiatorial fighting. Cf. de Spect. XXIX. 5. The furniture of the garden had succumbed to constant hospitality.

5. The framework of the couches was broken, the cushions for resting the elbows on (*culcitae*) were all gone, and the cords of the sacking all broken. The *fascia* consisted of bands fastened across the framework of the *lectus*, and supporting the *torus*: cf. XIV. 159: *Tomentum: Oppressae nimium vicina est fascia plumae? Vellere Leuconicis accipe rasa sagis.*

nec=*ne quidem.*

7. **hospitium,** the duties of hospitality.

8. **instrue,** 'furnish.' Cf. Pliny Ep. VIII. 18...'*hortos eodem quo emerit die instruxerit, &c.*'

Gardens were furnished according to the wealth of the owner with baths, dining and sleeping-rooms, drives, &c.; they were also adorned with statuary, curiosities, &c. Comp. XII. 50.

LXIX. On Marcus Antonius, reproaching him for the murder of Cicero. The epigram looks as if it had been suggested by a statue, or painting, perhaps of Cicero. Cf. V. 3.

1. **nihil obiecture.** 'Thou that darest not cast a stone at Pothinus,' the murderer of Pompey.

2. **tabula**, sc. *proscriptorum.*

Cicerone=*nece Ciceronis.* 'Whom this whole proscription did not stain so deep with guilt as the single murder of Cicero.'

3. **Romana**, final ă lengthened before str of *stringis.* Cf. de Spect. xxviii. 10. For the sentiment cf. iii. 66, on the same subject '*Hoc tibi Roma caput, cum loquereris, erat.*'

4. **hoc nefas.** The murder of Cicero.

nec=*ne quidem.* Cf. v. 62. 5.

5. **miles.** Popilius Laenas, whom Cicero had formerly defended and preserved in a capital cause.

infando. Accursed—the price of blood. Perhaps also with a reference to the large amount, 1,000,000 sesterces, with which Popilius was rewarded for the murder.

7. **pretiosa.** 'So dearly bought.'

LXX. On a freedman presented by his patron with 10,000,000 sesterces who spent it all on various *popinae.*

1. **infusum** instead of *datum* to suit the lavish nature of the gift, 'showered upon him.' Val. Flaccus, iv. 551 '*Tam largus honor tam mira senectae majestas infusa.*'

2. **plenum.** Cf. i. 99. 1.

3. **sellariolis.** "*ad sellariam spectantibus, id est, in quibus desident homines ignavi ad libidinem et luxum,*" Facciolati. Cf. Suet. Tiber. c. 43 '*Secessu vero Capreensi etiam sellariam excogitavit, sedem arcanarum libidinum.*' The *popinae* thus named were probably brothels and gaming-houses, hence the rapidity with which the freedman's money disappeared.

4. **quattuor.** Perhaps those mentioned ii. 14. 11. The neighbourhood of baths would be a very natural position for *popinae.*

6. **nec**=*ne quidem*, see last Epigr.

LXXIX. Zoilus to display his wardrobe changes his *synthesis* eleven times during dinner time, pleading perspiration Martial wonders why he himself does not find the heat equally oppressive, and concludes that it is because he has only one synthesis. On the synthesis cf. ii. 46. 4.

6. **enim**=*γάρ.* 'why!'

LXXX. A petition to his friend Severus to read and criticise his epigrams and, if it is not to much to ask, to get Secundus to do the same. *Severus* is probably the same as the

Severus addressed in II. 6, XI. 57. Martial appears to have had two friends of the name, one a friend or perhaps relation of Silius Italicus, whose death he records IX. 86. The other the critic addressed here, called *doctus* in XI. 57. The *Secundus* mentioned here is very probably Pliny the younger.

1. **non totam.** Less than an hour.

2. **imputes.** You may consider me under a great obligation to you. Cf. III. 6. 3.

4. **durum est.** A supposed objection on the part of Severus.

rogamus. Martial's reply.

5. **patiaris...feras.** Cf. XII. 26. 8. '*Matutinum ferre patique lutum.*' *fero* is more voluntary than *pati*.

7. **improbi.** 'Too bold,' erring on the side of excess, the most usual meaning of *improbus*. Cf. X. 71. 8.

11. **Sisyphi.** That is: it will not be consigned to limbo.

13. **lima.** Compare the adj. *limatus*, polished, refined, of literary work.

LXXXIV. Galla has not sent Martial any present during the *Saturnalia*. The *Matronalia* will be coming round soon, when ladies expect presents, (cf. Tibullus III. 1. 1—4; Martial X. 24. 3; Suet. Vespas. c. 19 "*Sicut Saturnalibas dabat viris apophoreta, ita per kalendas Martias feminis*"), and then Martial will send to Galla as much as she has sent to him now.

1—2. The *Saturnalia* and *Quinquatria*, seven and five, and, possibly, some other public holidays, such as the Games, were the only holidays that boys in the city schools enjoyed. Becker's Gallus sc. I. Exc. ii.

nucibus. Favourite playthings with the Roman youth. They used them to play odd and even (*Ludere par impar* Horace Sat. III. iii. 248) and other games, much as modern youths use marbles: see Ovid, Nux. Marquardt v. ii. 419.

2. **clamoso.** Cf. IX. 68.

3. **blando.** 'Seductive.' **fritillo,** IV. 14. 9.

4. **raptus.** Gambling was forbidden except during the *Saturnalia*. Any one gambling in a public place was liable to be taken up by the Aediles.

5. **rogat.** Cf. Suet. Augustus, c. 13, *Patrem et filium rogantes pro vita*, &c.

9. **sane.** Concessive and ironical. 'Be it so by all means.'

BOOK VI.

III. On the expected birth of an heir to the empire. It can hardly refer to the son of Domitian by Domitia because he is represented as already dead in IV. 3. Possibly the expectation here expressed was never realised—some child or expected child of Julia, Domitian's niece, with whom, after he repudiated Domitia, he lived, is most likely referred to.

3, 4. When after a few centuries more Domitian begins to feel elderly he is to share the cares of empire with this child, an old man himself by that time; a most elaborate attempt to introduce the idea of a successor without alluding to the death of the present emperor.

6. **Iulia** will take Clotho's place for the nonce, and use a whole fleece, and a golden fleece, to spin your thread of life.

X. Martial (probably speaking in his own person) has preferred a petition to the emperor for a few thousand sesterces, and has received no answer. The extreme kindness, with which the emperor received the petition, induces the poet to hope that the gift is only deferred, not refused.

2. **qui mihi.** Suet. Dom. c. 5. Domitian not only restored the buildings on the Capitol after the fire in the reign of Titus, but *novam excitavit aedem in Capitolio custodi Iovi.*

7. **diademata.** Dio Cassius 67. 7, *ὁ Δομιτιανὸς τῷ Διΐ διάδημα ἐπέθηκε καθάπερ ὡς ἀληθῶς κεκρατηκώς, καὶ βασιλέα τινὰ τοῖς Δακοῖς δοῦναι δυνάμενος.* Cf. V. 3.

8. **it,** in celebrating triumphs over the Chatti and Daci.

9. **nostri.** Domitian, represented as Jupiter on earth by Martial.

conscia. Used substantively, 'the confidante:' so called because Domitian paid her special honours. Cf. IV. 1. 5.

11. **posita Gorgone.** *Personam scilicet mitem induta.* Cf. Silius Ital. VII. 459, '*Iam bellica virgo Aegide deposita...pacemque serenis condiscens oculis ibat,*' of Pallas at the judgment of Paris.

XIII. On a marble statue of Julia (see VI. 3) idealised as Venus.

1. **quis.** Subject to *non putet* supplied from the next line.

Phidiaco. IV. 39. 4.

2. **Palladiae.** Probably = *Atticae*. Another interpretation is 'who would think that your statue was the work of even the greatest human sculptor? Who would not rather think that it was the work of Pallas herself?' In this case *putet* only is supplied to *quis* in the first line. But the words seem hardly to bear this interpretation.

3. The likeness is a speaking and a living likeness.

lygdos. A bright white marble, brought, in Pliny's time, from Paros, but formerly from Arabia. Martial here probably uses it generally for Parian, or any similar marble.

4. **liquor.** 'The liquid bloom.' This line seems to suggest that the statue was coloured.

5. **Acidalio** = *Venereo*. See Conington on Aen. I. 720. Martial is the only known author who uses the epithet besides Virgil.

nodo. The *Cestus*. See Homer Il. XIV. 214 *et sqq.*

sed non, &c. The meaning is very obscure, prob. the allusion is to the capricious cruelty of Venus in inspiring hopeless passion, &c. But the words look very much like a parody or adaptation of some contemporary poet's line. Mr Paley's explanation that it is a sort of play on the *Cestus* of Venus and the boxer's *cestus*, or more properly *caestus*, seems improbable.

6. The group apparently represented Julia as Venus with Cupid at her side, from whose neck she has just plucked the *Cestos*. There is a statue of Julia, of which a drawing is given in Wordsworth's Pictorial Greece, p. 71, apparently represented as Venus. But it does not quite correspond to the description given here.

8. **Iuno.** See Homer l.c.

XIX. On an advocate, who, being engaged to prosecute a man for the theft of three goats, launched out into fervent declamation about the olden times of Rome.

5. **Cannas.** As the allusion to the Mithridatic war seems to come in awkwardly between two allusions to the Second

Punic war, it has been suggested that *Curras* should be read here, the scene of the disaster of Crassus.

8. **manu tota.** 'With all the action that you know.'

XXVII. Nepos, Martial's neighbour, has pleaded that he cannot afford to drink old wine, because he has a daughter (to provide for). Martial intentionally misunderstands him and assumes that he is keeping his wine for his daughter's drinking.

1. **Florae.** Cf. v. 22. 4.

2. **Ficelias.** It seems impossible to say exactly what is meant by this, but as Martial evidently is speaking of two residences of Nepos, *Ficeliae* in all probability was somewhere in the neighbourhood of *Nomentum*.

4. **testis.** Cf. Horace, Odes IV. v. 23, *Laudantur simili prole puerperae.*

7. **sit pia.** I do not object to your leaving her wealthy, as the reward of her dutiful affection to you, but I do object to her drinking your old wine. Your new wine will be old by the time that she ought to be wanting to drink it.

8. **anus.** Cf. I. 3. 3.

9. **orbos.** Good wine must not be kept for childless men only. Family men know how to enjoy themselves as well.

10. **vivere.** Cf. I. 15. 4.

XXVIII. Epitaph on Glaucias, the boy-freedman of Melior (IV. 54. 8). Statius has a poem (Sylv. II. i.) on the same subject with preface addressed to Melior.

3. **breves.** Cf. Horace. Odes II. xiv. 23 *Neque....Te praeter invisam cupressum ulla brevem dominum sequetur.*

4. **marmore.** Prob. a marble slab indicating the place where Glaucias's ashes or body lay, on which the epitaph was inscribed.

iuncto. 'Adjoining.' Most of the great roads were lined with tombs. See Juv. I. 171. Mr Mayor's note.

8. Glaucias was in his 13th year when he died. Melior had made him free while quite a child; next Epigr. 3, 4 *Munera cum posset nondum sentire patroni Glaucia libertus jam Melioris erat.*

10. **nil.** "Who hast a tear for such a tomb, a tearless life be thine."

XXXII. On the suicide of Otho, generally ascribed to a desire to prevent further civil bloodshed. Suetonius Otho c. 9. After news of the battle of Bedriacum *Statim moriendi impetum cepit, ut multi, nec frustra, opinantur, magis pudore, ne tanto rerum hominumque periculo dominationem sibi asseree perseveraret, quam desperatione ulla aut diffidentia copiarum;* and c. 10, the words of Otho himself are given, '*non amplius se in periculum tales tamque bene meritos conjecturum.*' So also Tac. Hist. II. 46 sqq.

1. **dubitaret.** 'While the presiding Genius of civil strife yet wavered,' had not made up her mind to which side she should give the victory: cf. Suet. l. c.

2. **mollis.** Suet. Otho, c. 12 after describing his effeminate habits "*Per quae factum putem ut mors ejus minime congruens vitae majori miraculo fuerit.*"

4. **certa.** The suicide, as related by Suetonius and Tacitus, was singularly deliberate.

5, 6. **Cato.** Granted that Cato in his life was even greater than Caesar, was he greater than Otho in his death? Cato committed suicide to save himself from falling into the hands of Caesar, Otho to save the lives of his fellow citizens.

XXXV. On a prosy *causidicus*, who refreshed himself with water during his speech. Martial wishes that he would drink the water out of the *clepsydrae*. These were the water-clocks on the principle of hour-glasses, used to measure the length of advocates' speeches. In criminal processes the time allowed seems to have been fixed by law. In civil cases, apparently, by mutual agreement between the advocates and the judge. The *clepsydrae* most commonly used for this purpose appear to have been ¼-hour ones. Whether these were all of the same size measuring ¼ of a fixed (e. g. equinoctial hour), as ours do, or whether they were of different sizes proportioned to the different lengths of the hour at different times of the year, is an open question. If the latter hypothesis is the true one, then the *Spatiosissimae clepsydrae* mentioned by Pliny Ep. II. 11 might be *clepsydrae* adapted to the length of the summer hours. Different from these were the water-clocks proper, measuring the whole twelve or twenty-four hours, and ingeniously adapted to the variation in the hours. See Marquardt v. ii. 373 et sqq.

2. **arbiter.** Properly a judge in a civil case involving questions of equity as well as simple matters of fact—here probably used quite generally.

3. **multa diu ducis** = *longam producis orationem.*

tepentem from standing in the hot court.

4. **ampullis.** Carafes. Ampullae were more commonly used for carrying liquids (e. g. oil for bathing), but sometimes, as here, for drinking out of. Becker, Gallus Sc. II. Saec. 3. The *ampulla* was a narrow-necked vessel with a handle or loop at the neck to hang it up by.

semisupinus. With the head and shoulders thrown back, lit. 'half-upturned'—a very natural description of the attitude of a man drinking out of a water-bottle.

5. **ut.** 'In order to quench both thirst and voice,' that is to bring your speech to an end, and quench your thirst at the same time.

XLII. On the private *thermae* of Claudius Etruscus. Statius has a poem, Sylv. I. 5, on the same subject, in which he describes the luxury and elegance of these *thermae*, the exquisite marble used, the silver fittings, &c.

2. **illotus.** 'You will die without knowing what bathing means.'

Oppiane alluded to elsewhere as a poetaster, who was prompted to write verses, because he had the correct order of complexion for a poet.

4. **Aponi.** Cf. I. 61. 3.

rudes = *Intacti puellis.* There appears to have been a superstition against women bathing in these waters, but the superstition probably arose from the natural modesty of the Patavinian women, for which they were celebrated.

5. **Sinuessa.** The waters of the Sinuessan lake were famed for their salutiferous qualities.

6. **Passeris.** A lake or stream unknown.

Anxur. Cf. v. 1. 6. *superbus* from its position.

7. **Phoebi vada.** Cumae, where there was a celebrated temple of Apollo.

principes. 'Queen of watering places.' Cf. Hor. Odes III. iv. 24.

8—10. These lines apparently refer to the excellent arrangements for admitting the light by skylights. So Statius l. c. '*Multus ubique dies radiis ubi culmina totis Perforat.*' The baths appear to have been in Rome.

vacat, 'is clear,' expresses what *sine faece* VIII. 14. 4 does, perhaps suggested by Ovid Am. I. xi. 19, *splendida cera vacat.*

serenum is a substantive, subj. to *nitidum;* when the sky is clear and bright, bathers get the benefit of it here as they do nowhere else.

11. **Taygeti.** A kind of green serpentine. There were two varieties, *Augusteum* and *Tiberium,* called after the emperors in whose reign they came into fashion. It differed somewhat from *ophites* of which there were also two varieties—(1) white and soft, (2) black and hard. "*Differentia eorum est ab ophite, cum sit illud serpentium maculis simile, unde et nomen accepit, quod haec maculas diverso modo collegerit.*" Pliny N. H. 36, § 55.

13. **Phryx.** Cf. Hor. Odes III. i. 41. It was known as *marmor Synnadicum,* in modern times, Paonizzetto, white with violet streaks.

Libys. Cf. Hor. Odes II. xviii. 4. The yellow Numidian marble, *Giallo Antico.*

altius. Of finest quality.

14. **siccos aestus.** The *Caldarium* (the hot room with the warm bath in it) was of Onyx and Ophite.

pinguis, rich or oily, admirably expresses the appearance and feel of this marble.

onyx. Otherwise called *Alabastrites,* to distinguish it from the gem called onyx, because it was chiefly employed as the best material for the *alabastra,* or perfume jars, (so called because they resembled small amphorae *without handles*).

The marble is now known as Oriental Alabaster, or Algerian onyx. The best kind was according to Pliny N. H. 36 § 61 '*Mellei coloris, in vortices maculosi* (variegated so as to form points of colour) *atque non tralucidi.*' The use of it increased rapidly in Rome. Four small columns of it, placed in his theatre by Balbus, were considered a wonder: whereas Pliny and his contemporaries, "*ampliores triginta videmus in cenatione quam Callistus.... sibi exaedicaverat.*" King, Precious Stones, &c. p. 51.

anhelat. The marble floor and sides of the chamber are said to emit or breathe out with panting breath the volumes of dry hot hair. Cf. Lucan VI. 92 *Antraque letiferi rabiem Typhonis anhelant.*

15. **tenui.** 'Subtle, penetrating.

16. **ritus Laconum.** A hot-air bath at a high temperature, after which the bather plunged at once into cold water, or had cold water thrown over him. The name was given by the Italians themselves for the kind of bath was well known in Greece, and not peculiar to the Spartans, Herodotus IV. 75. The chamber *Laconicum* devoted to the purpose adjoined the smaller end of the *tepidarium*, or *caldarium*, but separate from either. It was circular, with a hemispherical roof. Light was admitted by an opening at the apex of this roof. From this opening a plate of copper was suspended, *clipeus*, by raising or lowering which the heat of the room could be regulated. The *Laconicum* was of course upon *suspensurae*, that is, the floor of it was supported by small pillars, about two feet high, forming the so-called hypocaust, an open space into which the hot air was carried by pipes from the furnace. The baths discovered at Caerwent in 1855 are said to have contained a *Laconicum*, the floor of which was thinner than that of the other rooms, in order to increase the temperature. Marquardt v. i. pp. 287, 296—301.

17. **cruda.** 'Fresh.' Not simply, 'not heated,' but just as it comes from the Aqueduct. The water would be continually running in and out, so always fresh.

18. **Virgine** the *aqua Virgo*, an aqueduct made by Agrippa B.C. 19, so called according to Frontinus c. 10 '*Quod quaerentibus aquam militibus puella virguncula venas quasdam monstravit.* It began at a distance of eight miles from Rome on the *via Collatina*, and the whole length of it was fourteen miles. It made a considerable bend to the north and entered Rome on the side of the Pincian Hill, and was conveyed on arches to the Campus Martius.

Marcia. The *Aqua Marcia* was introduced into Rome by Q. Marcius Rex B.C. 144. It began at a point three miles to the right of the thirty-third milestone on the *Via Valeria*. The whole length was sixty-one miles, about seven of which were on arches. It entered the city near the *Porta Esquilina*, and from there was distributed to several parts of the city, supplying even the summit of the Capitoline. The water was considered the best in Rome for every purpose.

21. **lygdon.** Cf. VI. 13. 3.

XLVII. A very obscure epigram: but the religion of it is probably merely a vehicle for a compliment to *Stella* (I. 61. 4). Martial in ill-health stole a draught from a spring in Stella's house. The nymphs of fountains were very commonly believed

to have the power of restoring sick people to health. This was especially the case in reference to the springs in Rome. Frontinus, c. 4, after enumerating the sources from which Romans obtained their supply of water in former times—the Tiber, wells, and springs—adds, "*Fontium memoria cum sanctitate adhuc exstat et colitur: salubritatem enim aegris corporibus afferre creduntur: sicut* Camoenarum *et Apollinis et Juturnae.*" Martial, fearing the resentment of the nymph for this intrusion on the part of a stranger, without leave from the master (*furtivam*), vowed a sacrifice to her, if she would not visit him with her displeasure. This sacrifice he represents himself as having now performed, and prays that having done so, he may enjoy the full benefit of the water, without the counteracting influence of the nymph's displeasure. On the propitiation of nymphs of fountains cf. Horace, Odes III. xiii.

1, 2. **domestica** and **tecta** show that the spring was within Stella's house. The mention of *Egeria* and the *Camoenae* seem to indicate that the house was in the neighbourhood of the *Porta Capena*—a town house therefore. The spring would probably be in the Peristyle; but see XII. 3. 12.

gemmea, 'glittering': with marble &c.; perhaps with a reference to the flowers in the *hortus*, cf. Pliny Ep. v. 6, *prata gemmea et florida.*

subis, 'stealest into.'

3. **Numae coniunx**. The nymph is either one of the companions of *Egeria*, sent from the *Vallis Egeria*, under the Caelian hill, or one of the Muses whose grove and fountain were close by. Burn, p. 218.

Triviae. The worship of Egeria was traditionally connected with that of Diana at Aricia, cf. v. 1. 2, "whence it may have been transferred by Numa to the fountain and valley outside the Porta Capena." Burn, l. c. There is of course a compliment implied to Stella in the suggestion that the nymph in his house is one of the Muses. *Nona* should strictly mean Calliopeia; but prob. Martial only means 'one of the nine,' '*a* ninth,' not '*the* ninth.'

6. **bibit**. In prose would prob. be subj., as it depends on *votis*.

7. **tu...crimine**. Excessively obscure. It is generally explained to mean *scelere expiato:* and it is difficult to suggest any other rendering, but it is by no means satisfactory.

8. **secura** agrees with *gaudia*.

sit, 'may I have drunk to my health.' This seems to be an adaptation of a social formula in drinking to a person.

LVII. On a curious device of a baldheaded man to conceal his baldness. He used coloured pomade to produce an appearance of hair on the bald part. Martial tells him that he would never require a barber—a sponge at any time would shave his head. So also, VI. 74, he speaks of a man '*calvam trifilem semitactus unguento,*' where the best reading is '*semitatus,*' i.e. with walks of coloured pomade between the wisps of hair on his bald head.

LVIII. To Aulus Pudens, a centurion and friend of Martial, to whom the latter addresses several epigrams, now serving against the Daci, cf. IV. 13.

1. **Parrhasios.** Cf. IV. xi. 3. From the connexion with the bear it came to be equivalent to Northern.

triones, sc. *septem.* The seven stars of the great bear. In Verg. Aen. I. 744, *Trio* is used of the whole constellation. On the etymology of the word, see Max Müller, second series, lect. VIII.

2. **Getici** = *Dacici.* *Getae* was apparently the Greek appellation of the people known to the Romans as *Daci.* Merivale, R. E. c. 61. It appears to have been used of the Sarmatians as well, IX. 45. 2.

3. Martial had been dangerously ill. He seems never to have enjoyed continuous good health in Rome, cf. VI. 47 and 70, where he says of himself, in contrast to a man of 60, who had never known a day's illness and defied the doctors, '*at nostri bene computentur anni, et quantum tetricae tulere febres, aut languor gravis, aut mali dolores a vita meliore separentur, Infantes sumus et* (and yet) *senes videmur.*' That is, if his years were rightly reckoned, and all the time wasted by illness subtracted from what could fairly and properly be called life, (as he says further down, '*Non est vivere sed valere vita est,*') he would be found an infant in life, though an old man in years.

quam paene. Cf. Horace Odes II. xiii. 21.

5. **quamvis,** 'tired and weary as they were.'

7. **si,** &c. i.e. if the future in store for me is not a very gloomy one, and the gods are not deaf to my prayers, we shall both live to meet on your return; the nature of his life being expressed by the colour of the threads spun by the *Parcae.*

10. **pili.** Cf. I. 93. It does not appear that Pudens obtained this promotion.

LIX. On a gentleman who loved cold weather, because, Martial says, in hot or warm weather he could not display his *paenulae*, of which he possessed a large assortment. The *paenula* was a long, dark-coloured, over garment, made usually of *gausapum*, sometimes also of skin, without sleeves and put on over the head, through a hole made for the purpose. *Gausapum* was a thick cloth, rough (*villosum*) on one side. It came into use in the lifetime of the father of Pliny the elder. Roman gentlemen of fashion evidently prided themselves on the make and material of their garments. Compare *Cordus alpha paenulatorum.* II. 57. 4.

2. **sexcentas.** Cf. I. 43. 1.

4. **et,** 'even.' Winter days will not suit him if they are not cold enough to wear a *paenula*.

5. **quid...mali,** 'what harm have our *lacernae* done you?' i.e. what ground can you have for expressing a wish so brutally unkind to us who have only these *lacernae* to cover us, which are not proof against even the slightest cold wind?'

lacernae. Cf. II. 29. 4.

7. **simplicius.** That is, 'it would be far more straightforward, and more humane on your part, to wear your *paenulae* in August (the hottest month in the year), since your only object is to display them, than to wish to inflict winter on other people, who have no *paenulae* to display.'

LXII. On Salamis who had become *orbus* by the loss of his only son. *Oppianus* is a *captator.*

2. **cessas.** 'Quick! In with your presents, Oppianus.' Cf. II. 32. 6.

3, 4. **heu.** "O the cruel shame! O the harshness of the Fates," to deprive Salamis of his only protection against the fortune-hunters and leave him a prey to the vultures. Seneca Epist. 95. § 43, "*Amico aliquis aegro assidet: probamus. At hoc hereditatis causa facit:* vultur *est, cadaver expectat.*" 'Here is another corpse for the vultures,' says Martial, 'who will be the lucky vulture this time?'

LXIII. Another epigram against the *captatores.*

3. **tabulis supremis.** 'Your last will and testament.' Cf. Horace. Sat. II. v. 53, '*Quid prima secundo* cera *velit versu.*'

4. **esse tuo loco.** 'To step into your shoes.'

5. **munera** &c. The plea of the victim: 'But then he *has* sent me such magnificent presents.'

sed, 'aye—baits.' Cf. IV. 56, on Gargilianus, who had the audacity '*insidias dona vocare suas;*' '*sic*' adds Martial, '*avidis fallax indulget piscibus hamus, Callida sic stultas decipit esca feras.*'

8. **si cupis.** 'If you wish to make him mourn your death, leave him nothing.'

LXIV. A very bitter attack on a man who had ventured to criticise Martial's poems unfavorably.

1—4. **cum sis.** The allusion is to the man's character, not to his lineage, as *rigidâ* and *qualem* show; 'Being as you are no son of Ancient Rome, but a modern Roman of the most degenerate kind, the son of a fop and a whore;' probably the critic had objected to the morality of Martial's epigrams.

ad speculum tonsi, i.e. who sat with a handglass held before him, like a woman, while the *tonsor* dressed his hair and shaved his beard—'the student of the barber's handglass.' *Tonsus* is used in its widest sense, as *tonsor* means not only a *barber* but a *hairdresser* as well. Seneca describes this kind of fops: de Brev. vitae, c. 12, § 3, "*Quibus apud tonsorem multae horae transmittuntur...dum de singulis capillis in consilium itur...quomodo irascuntur si tonsor paullo neglegentior fuit tanquam virum tonderet?* (i.e. forgetting that his patient is a man) *...Quis est istorum qui non malit rempublicam suam turbari quam comam?...hos tu otiosos vocas inter pectinem speculumque occupatos?*" On the *tonsores* see Ramsay R. A. p. 455, and on the mirrors Becker Gallus, p. 296. Suetonius, Otho, c. 12, describes Otho's extreme anxiety about the smoothness of his face, and says that he used a daily bread poultice for the purpose, '*pane madido linere consuetum.*'

4. **togatae.** The *toga* was the dress of *meretrices.* The *stola* of Roman matrons. x. 5. 1.

5. **sponsa.** His appearance was so effeminate that a lady might mistake him for one of her own sex. *Sit* must be supplied to *filius.*

9. **urbisque forique.** That is, the leading men in the senate, such as Sura, and at the bar, such as Regulus.

10. **perpetui,** 'immortal.' Cf. VII. 63. 1.

Sili. Cf. IV. 14. 1.

dignantur. Used absolutely. So Statius Theb. XII. 785, *orant succedere muris Dignarique domos*, probably an ellipse of an infinitive. Justin. 41. 4, *nullo Macedonum Parthorum imperium dignante externo socio traditur.*

scrinia. Cf. I. 66. 6, 2. 4.

11. **Regulus.** Cf. I. 12.

12. **propius.** Probably means simply that Sura from his house on the Aventine commanded a good view of the Circus Maximus which lay between the Aventine and Palatine.

13. **Aventinae Dianae.** The most famous of the buildings on the Aventine. The temple was built according to Livy I. 45, by Servius from the contributions of the Latin cities, as the religious centre of the Latin league, to secure the headship to Rome and counteract the influence of Alba. According to the same author, the building was suggested by the temple of the Ionian league at Ephesus, also consecrated to Diana. Martial, VII. 73, calls the Aventine *Collis Dianae.*

Sura. Licinius Sura, an intimate friend of Trajan, and under him three times consul. Martial addresses him, VII. 47. The Sura mentioned in I. 49. 40 may have been Palfurius Sura the *delator* in Domitian's reign, (Juv. IV. 53) but more probably this man is meant there also.

15. **revolvere** = to read through, lit. to unroll the *volumen* or book-roll.

16. **limante.** Cf. V. 80. 13.

17. **pectus** = cor, 'mind, intellect,' not 'heart.'

18. **sapit.** A play on the two meanings of the word, corresponding pretty much to our literal and metaphorical uses of '*taste*.' The savour of the carcase that a butcher carries through the streets is delicate compared with the savour of this man's genius.

ne valeam. 'May I die if the savour of the carcase old and nose-appalling which the blood-stained butcher carries round from street to street (on his barrow) with loose-hanging entrails, a huge cow-heel, and blood-red lights, is not more refined, more elevated, than the savour of thy critical wit.'

Domitius supposes these three lines to be a quotation from some inferior poet.

26. **Cinnamus.** A barber, VII. 64.

stigmata. Cf. II. 29. 9.

27. **nec** = *et ne.* **perditus**, 'infatuated,' 'reckless.'

28. **fumantem** = *iram spirantem.* Martial represents his critic as a cur attacking a bear. He advises him to be content with a bear-skin to worry and not to provoke a live bear, however tame he may seem.

32. **tacitam** = lifeless, but with a reference to Martial himself, who could take vengeance with his tongue.

LXV. On a critic Tucca, perhaps the one attacked in the preceding, who Martial knows will find fault with the previous epigram, because it is long, and because it is written in Hexameters.

2. **denique.** 'Secondly and lastly;' from being used to introduce the last and most important statement in a series, *denique* came to be used as here, without any such series, to add an emphatic or conclusive statement to a single preceding statement. Thus often it means 'in a word,' comprising the foregoing statement in a higher or more general one, and implying that nothing can be added to increase the force of the expression.

6. **transire.** 'To skip.' The couplet is a contemptuous expression of Martial's indifference to Tucca's criticism.

LXXV. An epigram throwing a curious light on the prevalence of poisoning in Rome. Martial treats this woman as a recognised adept in the art. On the whole subject see Mr Mayor's note on Juv. I. 70, where all the authorities are quoted. Compare also Martial IV. 69, addressed to Papilus, and telling him practically that he was commonly believed to have made away with four wives by poison, *Diceris hac factus caelebs quater esse lagona. Nec puto nec credo, Papile, nec sitio.* 'Of course I don't believe such stories, but I will not drink your wine.'

1. **turdum.** Prop., the fieldfare, used for game generally.

placentae. A large flat, thin cake, made of flour, cheese, and honey: when baked, it was cut into squares.

3. **buccellas.** Lit. 'little mouthfuls.' So 'tit-bits,' 'dainties.'

tuas. 'From you.'

Pontia. A fictitious name, evidently, formed from *Pontus*, whose inhabitants were famous in antiquity for their skill in the use of poisons.

4. **has ego,** &c. 'I will not send them on to my friends (cf. Hor. Sat. II. v. 10) but I will not eat them myself either.'

LXXVI. Epitaph on Fuscus, commander and killed in the first campaign against the Dacians, A.D. 87.

1. **custos.** As *Praefectus Praetorio*, or general of the lifeguards (*praetoriani*). On these troops see Ramsay, R.A. p. 389.

Martisque togati. Domitian, in his double capacity of warrior, and statesman. 'The War-god in the statesman's gown.'

2. **credita**, i.e. 'to whom the command of the war was assigned.'

3. **hoc.** 'We may tell the secret (where his grave is) now, because there is no fear of the enemies molesting his remains, now that the land is conquered.' By addressing the sentence to Fortune, Martial implies that the ill-success of the first campaign was merely an accident of war. On the whole war see Merivale, R. E. c. 61.

6. **famulum.** The grave, or monument is represented as being in Dacia. On *famulum* = *domitum*, cf. v. 3. 2, and on the adj. use of the subst. I. 3. 3. In *nemus* prob. the idea of *consecrated* ground is the predominant one. *Victrix* is opposed to *famulum*. 'His shade is the shade of a conqueror now, and the Dacian grove is the Roman's own.'

LXXVII. Afer, poor, young, and strong rides in a litter.

1. **Iros.** The beggar in the Odyssey.

nec = *ne quidem.*

2. **Parthenopaeus.** One of the seven champions who fought against Thebes. Aeschylus represents him as very young, *ἀνδρόπαις ἀνήρ*, S. c. Th. 528.

3. **Artemidorus.** A pancratiast of Adana, who won the prize at the Capitoline contest, A.D. 86. He appears to have adopted the name of the famous pancratiast of Tralles who flourished earlier.

cum vinceret, i.e. when his strength was at its very best.

4. **Cappadocum.** The strongest slaves were chosen for *lecticarii*, Syrians, Celts, Germans, and especially Cappadocians were so employed. Becker's Gallus, p. 213.

5. **traduceris.** Cf. I. 53. 3.

6, 7. A young, strong, and poor man, riding on the

shoulders of young and strong slaves attracts men's notice as much as a dwarf on a tiny mule, or a negro on a dusky elephant.

Atlas. Cf. Juv. VIII. 32, a common nickname of dwarfs.

9. **invidiosa.** 'Do you ask what offence your letter gives?' *Invidiosus* is often used of that which raises a feeling in people's minds against a person.

10. **non debes.** Two statements condensed into one, 'As a poor man you have no business to ride on men's shoulders, except as a corpse being carried to burial, and then you ought to be carried on a *sandapila*, the bier used for the poorer classes, and not on a *lectica*.'

hexaphoro, i.e. a large *lectica* requiring six bearers. The *octophoron* required eight.

LXXX. 'On the custom of importing roses in winter from Egypt, now rendered useless by the growth of them artificially in Rome,' Paley and Stone; and so also Becker, Gallus p. 364. But whether roses were so imported or not, and very likely they may have been, there is nothing in this epigram implying such importation, and the idea that the subject of it is the cessation of such importation is incompatible with the sense of the first four lines. What Martial says is that a present of roses in winter had been sent to *the emperor* from Egypt, the person or persons sending it thinking that such a present would be a novelty in Rome. But when the person who brought the present entered Rome, he found to his surprise that winter roses were quite common there. Accordingly Martial recommends Egypt, now that it has discovered this (*jam*), to import roses from Rome in winter. On forced roses and the late crops of Paestum see Becker l.c.

2. **ambitiosa.** 'By way of showing off her powers,' for this sense of *ambitiosus*, 'ostentatious,' cf. Tac. Germ. c. 27, *Funerum nulla ambitio.*

3. **Pharios.** Cf. IV. 11. 4.

8. **tonsilibus.** There seems to be no means of determining exactly the meaning of this epithet, probably it means no more than 'made of cut roses.' Some commentators understand chaplets, otherwise called *sutiles*, made of single leaves stripped off, and sown on to bast (*philyra*). Becker, Gallus p. 491.

omne iter. Does this mean that they were exposed for sale in shops and by hawkers?

10. **tuas**, sc. *frumentarias*. Cf. Juv. v. 118, *tibi habe frumentum*.

LXXXII. A delicate petition for a new *lacerna*.

1. **Rufe.** Several people apparently of this name are addressed by Martial.

2. **lanista.** Like a trainer of gladiators, examining a man's points with a view to training him for a gladiator. Many *lanistae* kept *ludi* of their own on speculation.

3. **digitoque**, i.e. after furtively (force of *sub.* in *subnotasset*) pointing to me, and enquiring about me from the bystanders.

5. **nequitias.** Cf. I. 109. 1.

6. **Boeotam.** Schneidewin's excellent emendation in his second edition, for the unintelligible *Batavam*, cf. Horace, Epist. II. i. 244.

11. **hoc**, i. e. to be obliged to call myself a bad poet.

LXXXIII. On the recall of Claudius Etruscus from exile. This man, originally a slave born in Smyrna, began life in Rome in the household of the emperor Tiberius. By this emperor he was presented with his freedom, and under Caligula he held some inferior post in the imperial household, accompanying that emperor into Gaul. Claudius promoted him to a higher position, and under Nero, apparently, he became the head of the imperial treasury, having entrusted to him the administration of all the imperial revenues and expenses. How he fared in the period between Nero and Domitian, we do not know. But in the reign of the latter he appears still as a man of influence and great wealth (the baths described VI. 42. were probably his), and, though banished to the coast of Campania (for what offence we do not know), he was soon recalled. VII. 40 is an epitaph on him. There he is described as *passus utrumque deum*, i.e. Domitian angry and Domitian kind. We learn also from that, that his wife died young, and that he himself was nearly ninety when he died. He appears to have had more than one son. The son mentioned here who testified his filial affection by accompanying his father into exile, and by his violent grief at his father's death (VII. 40) is addressed as Etruscus in the latter epigram v. 8.

See Statius Sylv. III. 3, Friedländer I. 100 fol.

1. **Etrusco.** The younger. Father and son both owe as

much to the emperor for the recall of the former, as the father owes to the son for his affectionate anxiety on his behalf.

4. **cuperem.** 'I could wish' *ἐβουλόμην ἄν.*

mores. The character, or spirit of the god is ascribed to his thunderbolts.

5. **sit,** &c. If only Jupiter can learn your spirit then he will seldom 'put forth all his strength.'

7. **muneris.** Cf. Horace, Odes IV. iii. 21.

Etruscus. The younger. Domitian's kindness allowed him to accompany his father, which might have been forbidden him, and to return, for he would never have returned without his father.

LXXXV. On the death of the young Camonius Rufus, to whom Martial had hoped to have sent a copy of this sixth book, in Cappadocia.

3. **et** couples *impia* to *visa tibi numine laevo,* 'woe worth the day that ever you set eyes on it.'

5. **Bononia.** The birth-place of Rufus.

Aemilia, sc. *via,* a continuation of the *via Flaminia,* running from *Ariminum* to *Placentia,* past *Bononia.*

8. **Alphei praemia** = *olympiadas.* Cf. VII. 40. 6.

12. **tura.** The incense thrown by friends on the funeral pyre.

LXXXVI. Martial is ill and has been forbidden iced-drinks by his doctors. Cf. Seneca, Ep. 78. 23, *O infelicem aegrum! Quare? quia non vino nivem diluit.*

1. **Setinum.** One of the choicest of the Italian wines, preferred by Augustus to any other. Cf. IV. 64. 34.

dominae. 'Queenly.' Cf. I. 3. 3.

nives. Used as we use ice. It was either mixed straight with the wine, instead of water. This apparently is meant in v. 64. 2, *Tu super aestivas, Alcime, solve nives,* where *super solve* = *ἐπίχει,* and *infunde* in the previous line = 'pour from the amphora or crater into the *poculum.*' Or it was placed in the strainer, and the wine poured through it into the crater. Cf. Martial XIV. 103, 104, entitled respectively *colum nivarium* and *saccus nivarius.* The former being a metal strainer, the latter a linen bag for the same purpose.

densi = *crebri*. Cf. VI. 78. 6, quoted II. 1. 10.

trientes. Cf. II. 1. 9.

3—6. The man who would choose wealth at the expense of being forbidden to drink iced wine is a thankless dolt. I would wish my detractors no worse lot than to possess all the wealth in the world, and be condemned to drink *calda* in hot weather.

5. **Libycas messes.** Cf. Horace, Odes I. i. 9—10. In Statius III. iii. 90, among other branches of the imperial revenue entrusted to Etruscus, *quod messibus Afris vertitur* is mentioned.

Hermum. Tributary of the Pactolus, like the Tagus in Spain, an auriferous river.

They are used as symbols of wealth generally.

6. **caldam aquam.** That is, warm wine and water, the mixture usually called *calda*. Becker's Gallus, p. 493. Cf. II. 1. 10.

BOOK VII.

II. On a cuirass made in imitation of the aegis for Domitian the votary of Minerva (VI. 10. 9) and worn by him in the Sarmatian war. A.D. 92. In the preceding epigram this cuirass is represented as calculated to cow even the Medusa's head. It was made of boars' hoofs, simply strung together, and overlapping, or more probably fastened on to a hide or leather ground. The Sarmatians seem to have used a similar cuirass made of horses' hoofs, hence possibly the comparison in v. 2.

1. **invia.** 'Impenetrable.'

2. **Getico.** Cf. VI. 58. 2. This is an hypallage for *Getici Martis tergore.*

tergore. The cuirass of bull's hide.

3. **Aetolae cuspidis.** The spear of Meleager, suggested apparently by the boars' hoofs.

4. **texuit.** That is, formed of woven boar-hoofs. See above.

lubricus. Polished.

6. **dei.** Cf. v. 8. 1.

8. **palmatae.** The dress of a triumphing general consisted of the *toga picta*, an embroidered robe, and the *tunica palmata*, an under-garment flowered with palm leaves. Martial here uses *palmata* simply in the sense of *triumphalis*.

V.—VIII. Four effusions of loyalty on the expected return of Domitian to Rome from the Sarmatian war, in January 93. These epigrams were written in December 92.

V. 4. **laurea multa.** i.e. *laureatae epistolae*, despatches wreathed with laurels, sent by victorious generals to the Senate.

VI. 5. **victrices chartae.** The *epistolae laureatae* mentioned above, or more probably copies of them set up for the people to see.

6. **pila.** Alluding to the custom of wreathing the arms of victorious soldiers with laurel; here it is done by the soldiers in the capital in honour of the victory of their Imperator abroad. For in imperial times, the Emperor was Commander-in-chief of all the Roman soldiers everywhere. Cf. Pliny N. H. 15 § 133 (*laurus*) *Romanis praecipue laetitiae victoriarumque nuntia additur litteris et militum lanceis pilisque.*

7. **clamat.** Vivid present 'is ready to.'

10. **laurus** = *victoriae.*

VII. 1. **Peuce.** An island at the mouth of the Ister which gave its name to the Peucini, one of the tribes of Moesia.

2. **calens.** A bold flight, representing the ice of the frozen Ister as glowing beneath the prancing horses of the Romans.

3. **cornu.** Rivers were often represented under the figure of horned animals. Hence to break the horns of a river is to conquer it.

Rhenus. What the Rhine had to do with this war, it is difficult to see: probably it is forced in to remind people of Domitian's German triumph. Cf. v. 3. 1.

Martial might probably have found it difficult to state precisely what he meant by *ter* both here and IX. 101. 17, 18.

4. **perfidae.** A common epithet applied by the Romans to any nation that out-generalled them.

9, 10. 'Our anxiety to see your face again is so great that even the circus fails to interest us.'

Passerinus an Tigris. Two race-horses, XII. 36. 12.

VIII. 2. **Odrysio** = Thracian, from the *Odrysae*, a people of Thrace. It is here used generally of the nations on the N. frontier.

7. **coronatus.** Cf. 6. 6.

convitia. Cognate acc. Cf. Hor. Odes IV. ix. 9, '*Si quid olim lusit Anacreon.*' On the licence of soldiers at triumphs cf. Suet. Jul. Caesar, '*Gallico triumpho milites ejus inter cetera carmina*, qualia currum prosequentes joculariter canunt, &c.

9, 10. 'Even you may listen to such wanton jokes, since the Triumph itself allows them.' *Triumphus* seems to have been generally more or less personified in the minds of Romans. All that Martial means, is to compliment Domitian for his magnanimity in not interfering with the traditional licence of the soldiers at triumphs.

XII. Martial protests against the fathering of certain scurrilous personal epigrams upon him.

1. **sic...legat...ut.** The regular form of solemn asseveration and adjuration. Gr. *οὕτως...ὡς.* The *ὡς* and *ut* are frequently omitted. Cf. Hor. Odes I. iii. 'By all my hopes of being read, &c., I swear, &c.'

dominus. The Emperor.

3. **nec**=*ne quidem, ne eos quidem quos odit.*

Another reading is *odi.*

Comp. for the statement the preface of book I.

What Martial means, apparently, both there and here, is that when he has abused people for vices, &c., he has abused them under fictitious names, and so has attacked not the men themselves but their vices. And this he has done even in the case of personal enemies. The position that he claims in this respect would be exactly the converse of the position of the author of the letters of Junius.

4. **et mihi.** 'And I care not for fame won by putting another man to shame.'

5. **quid prodest.** 'But what is the use of this when people will ascribe to me any virulent personal epigrams that come out?'

6. **Lycambeo.** Cf. Horace, Epod, VI. 13. Lycambes was driven to commit suicide by the virulent personal attacks of Archilochus, who was a rejected suitor for his daughter's hand. 'Weapons reeking with Lycambes' blood' are, therefore, epigrams such as killed Lycambes. So Ovid Ibis. 54 *Tincta Lycambeo sanguine tela dabit.*

7. **vipereum.** Cf. the Book of Psalms, 140. 3.

10. **per genium.** 'By the Divinity of Fame.' *Genius* in such expressions = *δαίμων*, an Influence personified: so Petronius has *per genium Priapi.*

11. **numinis.** Because his position as a poet depended on his gaining the favourable attention of the public.

12. liber agrees with *lector*. Martial appeals here to the *unprejudiced* reader, because it was envy of his popularity that had made people father these spurious epigrams upon him. In *lector* he apparently turns from Faustinus and addresses himself to the public generally.

XVII. Sent with a present of the first seven books.

1. ruris. The description of the house is given IV. 64.

delicati. 'Dainty,' 'charming,' or perhaps 'your owner's pet.' Cf. IV. 30. 16.

3. sanctiora. 'Loftier,' the poems of poets, who uttered nothing low.

Sanctus used of persons means (1) a man whose office renders his person inviolable; (2) one whose character renders him inviolable, secures him from attack, a man possessed of the dignity which comes of a pure and blameless life, commanding respect for his self-respect. In this sense it is used of things also—'dignified by being blameless.'

5. nido. The library, used by the Romans only to *keep* books in, was fitted with cupboards or lockers. These stood round the walls and wherever there was available space. The appearance of these suggested the *columbarium* or pigeon house with pigeon holes (*nido*). Cf. I. 117. 15.

imo. On the floor.

7. notatos. i.e. marked with the author's corrections in his own handwriting. So Ep. 11 of this book, *Cogis me calamo manuque nostra Emendare meos Pudens libellos. O quam me nimium probas amasque, Qui vis archetypas habere nugas!* In regard to the necessity for correction, cf. II. 8, where his jocular ascription of any faults in his poems to the copyists, *nocuit librarius illis Dum properat versus annumerare tibi*, shows that their copying often was faulty, as we should naturally expect.

9. delicata. If this be the right reading it must mean 'vain or proud of,' 'feeling, as it were, petted by receiving my present,' but *dedicata* the old reading seems far preferable, 'honoured by the dedication of my humble gift.' Cf. Ovid Fast. VI. 637, *Te quoque magnifica, Concordia, dedicat aede, Livia.* The *bibliotheca* is personified, and if a god could be said to be dedicated by a new temple, Martial by a little extension of the use might speak of the library as dedicated by his gift. Friedländer (Recensio locorum, &c.) rejects both *delicata* and *dedicata*, and thinks that they may be corruptions of some expression containing *aucta*.

11. **pectoris.** 'heart,' 'affection.'

XIX. On a piece of wood said to be a fragment of the ship Argo.

2. **ignoti**, sc. *mortalibus*. 'Untried as yet by men.'

3. **ruinae.** *Ruina est impetus et incursus cujuspiam rei in aliquid irruentis.* Facciol. s.v. Cf. Val. Flaccus, IV. 694, *fugit ipse novissimus ictus Tiphys et e mediis sequitur freta rapta ruinis*, also said of the *Symplegades* rocks.

4. **Scythici freti.** The Pontus Euxinus.

6. **sanctior.** 'More venerable,' 'more entitled to respect.'

salva rate. Than the whole vessel, while it was still whole and uninjured.

XX. Another epigram like II. 37, on the practice of carrying eatables away from the dinner table. Santra here is represented as selling them next day.

1. **miserius.** 'There never was such a wretched glutton.' *miser*, like our word *wretched*, most frequently implies moral blame.

2. **rectam cenam.** Used here apparently not in the technical signification it bore in connexion with the *sportula*, but generally, 'a full, complete, grand dinner.'

3. **captavit.** Cf. II. 14.

4. **glandulas**=*glandia*. What part is meant is uncertain, perhaps the glandulous portion of the throat and neck; 'collar of brawn;' or perhaps the kidneys.

5. **coxam...armos.** The legs and the wings.

6. **peierare.** To swear that there had not been one on the table, when there had.

turdo. Cf. VI. 75. 1.

7. **cirros.** The beards: the part for the whole. Pliny 32. § 61, *Addunt peritiores notam ambiente purpureo crine fibras, eoque argumento generosa interpretantur calliblepharata appellantes.*

8. **placenta.** Cf. VI. 75. 1.

9. **ollares.** Preserved in jars. There were various ways of preserving raisins. Cf. Hor. Sat. II. iv. 71.

10. **grana.** The edible part of the pomegranate is the juicy interior in which the grains are.

11. volvae. The womb of a sow, like the *sumen*, II. 37. 2, considered a great delicacy by the Romans. It was served with various condiments, possibly also stuffed.

indecens. 'Unsightly,' alluding to the appearance of it, more particularly when thrust into S.'s napkin.

pellis. The outside. All the inside with the stuffing had been eaten (*excavata*).

12. **lippa,** generally explained to mean over-ripe, with the juice exuding through the skin, but Martial more probably means that it had been bitten into before Santra napkinned it.

debilis certainly retains here its proper meaning of 'maimed' or 'mutilated:' the mushroom was partly eaten. This meaning is apparent in all uses of *debilis*. Cf. e.g., VIII. 6. 8, *pugna debile cernis opus*. In both cases Santra is represented as having taken a bite of the thing for appearance' sake.

boletus. Cf. III. 60. 5.

14. **sinu.** His napkin being too full to hold any more, he uses the fold of his toga.

spondylos. Perhaps the same as *Imbricem* II. 37. 2; or it may be the fish of the name. Pliny 32, § 151.

15. **devorato,** like *rosos*, *debilis*, and *lippa*, means that Santra made a show of eating what he pocketed. *Capite* is startling, and suggests that either the head, or the whole bird, must have been an imitation in paste.

turturem. Cf. III. 60. 7.

16. **longa.** To reach down to the floor.

17. **analecta.** Latin form of Greek ἀναλέκτης. The fragments that fell from the table were either eaten by dogs, or swept up by an attendant with a besom of palm-twigs.

19. **mixto.** Probably a double meaning is intended, not only that the wine was mixed with water, but that all sorts of wine were poured into this *lagena*. The *lagena* was a flagon of earthenware with a handle and a narrow neck widening to the mouth. Marquardt, v. ii. 245.

ad pedes. Therefore behind him, and out of sight. The Romans lay at table on the left arm with the upper part of the body inclining somewhat forward. Cf. III. 23, on a stingy host who sent away everything from table before the guests had been served, *omnia cum retro pueris opsonia tradas, Cur non mensa tibi ponitur a pedibus?*

20. **scalas.** Used of the steps themselves. Santra lived in *cenacula*. Cf. I. 117. 7, where *scala* = staircase.

XXI., XXII., XXIII. Three epigrams on the birthday of Lucan.

XXI. 1. **conscia.** 'Witness of.' Cf. Verg. Aen. IV. 167.

2. **Polla,** Argentaria, wife of Lucan.

3. **umbra.** Abl. of cause, cf. v. 69. 2.

4. **hoc.** The murder of Lucan.

XXII. 2. **sacris.** Rites performed by Polla at the tomb of Lucan. So Silius *Vergilii...natalem religiosius quam suum celebrabat*, Pliny, Epist. III. 7.

4. **Baetis.** I. 61. 7, 8. Corduba was on the right bank of the Baetis.

XXIII. 1. **Phoebe.** Addressed in two characters as the god of day, ushering in the anniversary of the birthday, and as the god of poetry.

sed quantus. 'Aye in all thy majesty, as when thou didst give, &c.'

2. **secunda.** i.e. the second place in Roman epic poetry, next to Vergil.

3. **tu.** 'May you live to celebrate many returns of this day.'

XXVII. The poet declines a present of a boar, on the ground that he cannot afford to cook it.

1. **Tuscae.** The Tuscan, as also the Lucanian, boars were highly prized. Cf. Horace Sat. II. iii. 234. Statius Sylv. IV. 6. 10.

2. **secunda.** Second only to the boar killed by Meleager. Cf. last Ep. v. 2.

3. **intravit.** 'Pierced.' Cf. VII. 2. 1.

4. **invidiosa.** 'Rousing ill-feeling in my kitchen fire because it is too humble to cook the grand animal.' (Cf. VI. 77, 9), 'that makes my kitchen fire look small.'

5, 6. The first impulse is to cook the animal, but soberer reflection forbids it.

iugo. The wooded hill. *exciso jugo* is a hyperbolical expression for the wood necessary to roast such a boar.

7. **sed.** 'But no!'

8. **arcano.** i.e. *recondito et exquisito*, consequently expensive.

10. **conturbator.** sc. *rationum mearum*. Boar that would make me bankrupt. *conturbo* was used intransitively with an ellipse of *rationes suas*. Cf. Juv. VII. 129, *sic Pedo conturbat*.

vilius esurio. "It costs me less to starve, i.e. to fare poorly and cheaply, than to accept a present involving so much cost," Paley; or "my hunger will be satisfied at a cheaper rate. I wish to eat at a cheaper rate. Comp. Ovid ex Ponto I. 10. 10, *nil ibi, quod nobis esuriatur, erit*. There will be nothing to tempt my appetite," Conington.

XXVIII. To Fuscus apparently a *causidicus* asking him to read his epigrams during the *Saturnalia*. This is, possibly, the Fuscus to whom Pliny addressed Ep. VII. 9.

1. **sic.** Cf. VII. 12. 1, here followed by Imperat., by attraction, instead of *ut* with Indic.

silva. A plantation in the grounds of his villa at Tibur, like all *sylvae*, under the protection of Diana.

2. **caesum.** 'Pruned.' *redire=revirescere*.

3. **Tartessiacis=*Baeticis*.** The olives of Baetica were famous. Pliny reckons them second to Italian (*Venafran*) olives. Martial considers them superior. Cf. XII. 63, *uncto Corduba lactior Venafro*. And so Statius Sylv. II., *Quae Tritonide fertiles Athenas unctis Baetica provocas trapetis*.

Pallas. 'The genius of thy olives.' The olive was sacred to Athene, whose name is here used to express the fruit. Cf. *Tritonide*, Statius l.c.

trapetis. Oil presses, used here to express the rich yield of the olives.

4. **lacus.** Sc. *Torcularii*, cisterns beneath the press, into which the juice ran.

musta. Cf. VI. 27. 7.

5. **fora.** Cf. III. 38. 4.

palatia. i.e. the Court.

6. **palma.** The decoration of victorious pleaders. Cf. Juv. VI. 118, Mr Mayor's note.

8. **exige.** Cf. V. 80. 3.

sed. I. 43. 9.

certa...aure. 'With unerring taste.' Cf. IV. 86. 1.

9. **scire**, &c. Words put by Martial into the mouth of Fuscus. 'You would like' says Fuscus 'to hear the truth? It is up-hill work telling authors the truth about their works.' 'Aye,' replies Martial, 'but *you* (*tu*, emphatic) can afford to tell the truth, because you have no objection to hear it about yourself.'

10. **quod tibi vis dici**=*verum*.

XXXI. Martial corrects an intentional misapprehension on the part of Regulus as to the source of some country produce sent to the latter, whether by Martial or not, does not appear. The point of the epigram is to expose Regulus's desire to regard Martial as richer than he really was. On Martial's villa see introduction. On Regulus see I. 12.

1. **chortis.** Cf. III. 58. 12.

matrum. Cf. III. 58. 39.

2. **medio vapore.** 'By midsummer heat,' or 'by moderate heat,' that is ripened gradually, and thoroughly. *vapor* is moist heat.

Chiae, sc. *ficus*. These were figs of a sharp pungent flavour, the opposite of the *marisca*, a large and insipid kind. Martial uses the two words typically, to express what is piquant and the opposite. VII. 25, sneering at another man's *dulcia epigrammata*, he says,

> *Infanti melimela dato fatuasque mariscas,*
> *Nam mihi, quae novit pungere, Chia sapit.*

4. **nec iam.** i.e. gathered before the frosts spoiled them. Olives were gathered in December, Colum. XII. 50.

5. **canum.** i.e. fresh from the garden, with the hoar frost still upon them.

8. **nil.** 'I am the only produce of my humble acres.'

9—12. That is, all that you get from your various villas in Umbria and elsewhere I have to buy in the *Subura*, where the hucksters sold their goods.

Tusci...Tusculi, sc. *agri*.

11. **tertio.** Probably the villa mentioned I. 12 on the road to Tibur. There it is said to be at the fourth milestone. Probably it lay between the two, so that Martial could use whichever suited his verse best.

XXXII. Addressed to Atticus, probably one of the Pomponii and descendant of Cicero's friend, praising him for spending his time in philosophy and contenting himself with simple exercise.

1. **nomina.** 'The great names,' i.e. recalling the memory of the best members of the *gens*, by following in their footsteps.

2. **conticuisse.** 'To be for ever silent.'

3. **turba.** 'The duteous throng of the Attic Minerva' are young students of philosophy as expounded by the Attic writers.

4. **secreta quies** = *vita umbratilis*, 'the cloister.'

sophos. The adj. here, 'philosopher.'

5. **magister.** The *palaestrita* (III. 58. 25) or *exercitor* who taught young gentlemen in the *palaestra*.—*Fracta aure* from boxing: cf. Verg. Aen. 5. 435, *erratque aures et tempora circum Crebra manus*. The trainer in a *palaestra* would be a man who had contended, probably with distinction in the public games as a pancratiast, &c.

colit. 'Courts,' 'pays attention to,' 'makes much of,' for the reason stated in the next line.

6. **immeritas.** Because what he taught was not really worth the money. It was paid for at a fancy price.

7. **pila**, sc. *trigonalis*. Cf. IV. 19. 5—7.

8. **praeparat.** These games were preparatory to the bath. *Thermis*, used here simply of the baths, not in the wider sense in which it is opposed to *balnea*. III. 20. 15.

stipitis. The *Palus*, or wooden post six feet high, against which athletes, gladiators and soldiers, and sometimes women, practised sword-exercise with heavy wooden swords (*hebes ictus* cf. Juv. VI. *assiduis sudibus*) and a wicker shield. It was evidently also used merely for the purpose of taking violent exercise. Becker, Gallus sc. II. Exc. 7, Hieronymus Mercur., Lib. III. c. 4.

9. **vara.** Properly 'bow-legged;' used here, as in Ovid, Met. IX. 33, of the arms of wrestlers.

in. With the Ceroma on them. Compare *in armis*, and similar expressions.

10. **harpasta.** Cf. IV. 19. 6.

11. **virginis.** Cf. VI. 42. 18.

12. **aut ubi.** i.e. the *Porticus Europae*. Cf. I. 108. 3.

13. **fervet.** The reading adopted by Schneidewin in his last edition. With this reading, *area* will evidently mean the level space of the *palaestra* or *Campus Martius*. With the reading *servit*, there is a good deal to be said for the suggestion of Scriverius, who, comparing x. 24. 9, would translate *area* here 'age,' 'men in every stage of life.'

14. **pigritia.** An oxymoron. Devotion to these exercises is energetic idleness, because time is wasted, which should be devoted to higher pursuits.

XXXVI. A request for a *toga* addressed to Stella who had before sent him a present of *tegulae* (tiles) for his Nomentan Villa.

2. **rudis.** 'My rough farm house;' or perhaps, *rudis* means 'new to such experiences.'

3. **effundere.** 'carry off.'

5. **December.** The time of the *Saturnalia*.

6. **agricolam** = me.

XXXVII. On a president of a criminal court (probably one of the *Triumviri rerum capitalium*, officials who certainly continued to exist under the empire and exercised a summary jurisdiction over slaves) who signified sentence of death to the apparitors of the court by blowing his nose. On one occasion, while a trial was proceeding, he sorely wanted to blow his nose, but was prevented by his colleagues, for fear of the frightful consequences that might ensue.

Professor Conington, apparently, in his note on Persius IV. 12, understood the allusion here to be to the Quaestor with an army striking off dead soldiers' names from the roll (which is undoubtedly the explanation of the line in Persius, see Casaubon's note on the passage), but v. 4 seems hardly consistent with such an explanation here.

2. **theta.** The initial letter of *θάνατος*, either the mark on the Jurymen's tablet signifying condemnation (the old Roman mark was C. = *condemno*) used here simply for 'sentence of death;' or the mark set against dead soldiers' names. See above.

novum. 'New fashioned.'

3. **rorantem.** 'His cold and dewy nose.'

4. **iusserat.** 'Had ordered this to be considered the sign of death.'

iuguli = *necis*: that is, either execution, or death in battle, according to the view taken of the meaning of *Quaestor*.

Cf. Manil. IV. 128. *In jugulumque dabit fructus.*

XLV. On a portrait—apparently a wax mask in the old style. VII. 44. 2, *vultum vivida cera tenet*—of Caesonius Maximus. This man a friend of Seneca, who had accompanied him apparently in his banishment to Corsica, was himself banished by Nero for participation in the conspiracy of Piso. On this occasion he was befriended by Q. Ovidius, who at the risk of Nero's displeasure, accompanied his friend into exile, having previously declined to go to Africa with him when consul, *Aequora per Scyllae magnus comes exsulis isti* (*ivisti*) *qui modo volueras consulis ire comes.* Ovidius was a neighbour of Martial's in the Nomentane district. In x. 44, he is represented at an advanced age as taking a journey to Britain, to serve a friend, but what the exact occasion of that journey was, we are not told.

2. **caro.** The adj., not a proper name.

aut. If not second in Seneca's affection to Serenus, then preferred before him.

Serenus. An intimate friend of Seneca, to whom the Second Dialogue is addressed.

4. **littera.** i.e. the S. or S.D. of the salutation of the letters written by Seneca to Maximus.

felix. 'auspicious.'

5. **Siculas.** Maximus was banished to Sicily.

6. **nullis.** i.e. *omnibus semper loquendus.*

9. **exuli parentis ... Neronis.** Subjective genitive, 'The man whom his father...whom Nero exiled.'

XLVI. Priscus, intending to send Martial a present, will not send it until he can send it with an appropriate poem.

2. **Maeonio** = Homeric. Cf. Horace, Odes IV. ix. 5.

3. **me teque.** 'You rack your own brains to produce the verses, and torture me with suspense.'

4. **de nostro.** 'At my expense.' Cf. Livy, III. i. 3, *populare m fieri de alieno querentes.*

tacet. 'maintains her silence.' That is, 'it is I, who lose by your waiting for the poetic inspiration that will not come.' Friedländer proposes to read *placet*, which he renders '*ornatur et placet;*' but *tacet* seems really to give a better sense.

6. **munera.** i.e. gifts alone without the poetry.

Prisce. An emendation adopted by Schneidewin, instead of the *plena* and *pexa* of the MSS., both very unintelligible epithets.

XLVII. To Licinius Sura (VI. 64. 14) on his recovery from a dangerous illness.

2. **prisca,** 'old-fashioned,' in a good sense; so Horace, III. xxi. 11, *Prisci Catonis.*

Sura was often employed by Trajan to write his speeches for him.

3. **heu.** Suggested by the thought of the narrow escape of Sura from death. Nothing but the direct intervention of the Fates could have saved him: "Ah! how much do we owe the Fates for it."

4. **paene** of course qualifies *gustatâ.*

5. **metum,** as always, signifies apprehension of coming danger. Such apprehension had ceased, because Sura's death was considered to be certain: 'we could pray, but fear no longer.' *Metus* would imply, to a certain extent, *spes.*

secura. 'In calm despair,' beyond anxiety.

6. **lacrimis.** 'So far as tears went.'

iamque appears to be only used here, and in X. 48. 2, supposing *jamque* to be the right reading there. *Hodieque* appears to have been used by Pliny. But in the other instances quoted by Facciolati, where *que* apparently = *quoque*, the reading is dubious. Several emendations of this couplet have been suggested, but none are quite satisfactory. Friedländer's suggestion is a probable one, that Martial wrote some other abstract quality personified, coupled to *Tristitia*; e.g. *Pietas.*

peractus. Cf. IV. 18. 5.

8. **raptas** either means that Pluto had taken from the Fates by force the distaff from which they were spinning the destiny, and then, repenting of what he had done, restored it to them; or, more probably, that shrinking from the odium of robbing the earth of Sura, he snatched up the distaff, which the Fates had laid down, and with his own hand (*ipse*) thrust it back into their hands to go on spinning.

fatis = *Parcis*, vide Facciolati, s. v.

colus. Cf. Ovid, Amor. II. vi. 46, *et stabat vacua jam tibi Parca colo.*

9. **mors falsa.** 'The alarm of your death not realised.'

10. **frueris**, i.e. 'you are enjoying a second lease of life,' lit. 'you are enjoying the time succeeding your lifetime,' i.e. 'you are living at a time which you had good reason to expect would be after your time.'

11. **vive velut rapto.** *Rapto, de rapto, ex rapto vivere* = to live by plunder. Cf. Livy, VII. 25. *Quos rapto vivere necessitas coegerat.* Sura is to live with the feeling that he is enjoying what does not of right belong to him, to enjoy to the full the life he has, as it were, stolen from fate, 'live as a man who has stolen the life he lives.' Such enjoyment, like the enjoyment of all stolen property, is precarious, and must be made the most of while it lasts.

carpe. Cf. III. 20. 11.

12. **perdiderit.** 'Number every day in this thy second life,' lit. 'Let thy returned life not have lost or wasted a single day.'

XLVIII. On a dinner in which all the dishes were handed round by slaves, instead of being placed on the table. Martial appears to have been unable to get enough to eat.

3. **gabatae.** Deep dishes, like our vegetable dishes. XI. 31. 18.

volant, 'flit past.'

lances. Flat dishes.

5. **nos.** '*I* don't like a walking dinner.

LI. To Urbicus recommending him, if he does not wish to buy Martial's epigrams, to hear them from Pompeius Auctus, the lawyer, who knew them all by heart, and was delighted at any time to repeat them.

4. **Ultoris.** The temple of *Mars Ultor* in the Forum Augusti, dedicated B.C. 2, in accordance with a vow made before the battle of Philippi to 'build, if victorious, a temple to Mars as the avenger of his adopted father.' A considerable part of the law business of Rome was transacted in this Forum. See Burn, R. and C. pp. 130—135.

sedet, i.e. in court. Cf. I. 2. 8. This court was held in the vestibule of the temple. Or perhaps Martial may refer to the office or chambers of Auctus in some building adjoining the temple. Friedl. III. 403.

5. **madens.** Cf. Horace, Odes III. xxi. 9.

togae=*juris civilis.*

limatus, a more striking way of expressing *versutus.* Cf. V. 80. 13.

9. **poterat.** 'He might be reputed the author.'

11. **licet.** Literally, 'you may,' &c.

decima, sc. *hora.* Cf. IV. 8. 7.

12. **capiet.** The sense is, 'If you ask to hear my epigrams he will invite you to dine with him *tête-à-tête.*'

13. **ille.** 'While he reads, you can drink.' For the construction by co-ordinate sentences, instead of principal and subordinate, cf. VIII. 56. 5, *Sunt Maecenates, non deerunt, Flacce, Marones.*

noles. If the reading is right (and there are some variants *nolles* and *nolis*) it is an early instance of the indic. after *licet*, which had come to be regarded as simply=*quanquam.* The usage is common in the jurisconsults—Gaius, Ulpian, &c., and in subsequent writers.

LIII. Umber had sent on all his Saturnalian presents to Martial. The latter reckons the whole value of them at less than 30 sesterces, and suggests that it would have cost Umber far less trouble to send 5 pounds of silver.

2. **quinque.** Cf. IV. 88. 2.

3. **triplices.** Cf. II. 6. 6.

dentiscalpia. Toothpicks made of the stems of the leaves of the Mastich-pistachio, or of quills. XIV. 22. Becker's Gallus, p. 123, note.

4. **spongia.** Cf. IV. 10. 6.

mappa. Cf. IV. 46. 17.

calix. A drinking-vessel, something like a modern tumbler, made of all sorts of materials, glass, silver, earthenware. Umber's was probably the latter, cf. XIV. 102, 108, and IX. 59. 22, *Asse duos calices emit.*

Marquardt, v. ii. 247, represents the *calix* as of the same shape as the Greek κύλιξ, an open bellshaped vessel with handles and foot.

5. **semodius**, 'half-a-peck.' The modius was very nearly equivalent to the English peck.

vimine. Cf. I. 43. 8.

6. **Laletanae.** Cf. I. 26. 9.

sapae = *defruti*, IV. 46. 9. Martial means perhaps **Laletan** wine doctored with *sapa*. See Becker, Gallus, p. 486.

7. **canis** probably has no reference to colour, but is used in the sense of 'aged' (I. 15. 2), with an allusion to the shrivelled state of the preserved plums, probably Damascenes. Cf. XIII. 29, *Pruna peregrinae carie rugosa senectae Sume.*

cottana. Cf. IV. 88. 6.

10. **Syri.** Cf. VI. 77. 4.

LIV. An appeal to Nasidienus to cease dreaming inauspicious dreams about the poet before the expense of perpetual expiations ruined him. The belief in dreams was as widespread as ever, among all classes, affecting even men of high culture. See Friedländer, III. 473 fol. It is curious that Martial, though apparently he laughs at this man's dreams, yet felt himself bound to go through the ceremony of expiation; perhaps society demanded it of him.

3. **vindemia.** Last year's wine and even this year's is exhausted in sacrifices to avert the consequences of your dreams. Perhaps there is also an allusion to the requirements of the *Saga*, whose inspiration would doubtless require stimulating. Compare XI. 50. 7, 8, *Amphora nunc petitur nigri cariosa Falerni, Expiet ut somnos garrula saga tuos.*

sed et. Cf. I. 43. 9.

4. **exorat.** *exoro* = to appease, Ovid, Trist II. 22, *exorant magnos carmina saepe deos*, Suet. Nero, c. 34, *manes evocare et exorare temptant*, a common meaning with accus. of person. There seems to be no parallel to the use of accus. of thing in this sense, but it is intelligible enough. 'To appease, or satisfy with prayers, the visions of the night (*noctes*)' is, to avert by religious ceremonies the evils that they portended.

saga. One of the class of wise-women, interpreters of dreams, and workers in magic, love-potions, &c., who lived on the superstition of the age.

5. **salsasque molas.** The necessary accompaniment of sacrifices.

6. **decrevere.** From *decresco*.

7. **chortis aves.** Cf. VII. 31. The hens perhaps here were used for *extispicium*.

ova. Eggs appear to have been used in purificatory rites. Cf. Ovid, A. A. II. 329.

LXI. The already narrow streets of Rome had been made still narrower by the encroachments of shopkeepers of all sorts, who built their shops, or stalls, right on the street, carrying on part of their business actually in the open air. Domitian had cleared out these intruders.

1. **temerarius**, 'bold.'

5. **nulla.** 'No pillar is to be seen faced with wine-pots in festoons.' The pillar is either that supporting the front of the wine-shop, or possibly that of a neighbouring portico.

catenatis. Strung together with chains.

lagonis. Cf. VIII. 20. 19.

6. **medio luto.** That is in the middle of the street, where the mud was thickest.

7. **stringitur**, i.e. the barber does not shave his customers in the open street. Cf. *tonsor*, V. 9.

caeca. 'From its hidingplace,' in the sheath or case.

8. **aut.** *nec...aut=nec...nec*, according to Tursellinus a usage confined to poets and late prose writers. Cf. Verg. Aen. IV. 339, *neque ego hanc abscondere furto Speravi, ne finge, fugam nec conjugis unquam Praetendi taedas, aut haec in foedera veni.*

nigra, 'dirty.'

popina. Cf. I. 41. 9.

LXIX. Lines intended probably to be inscribed on a statue, or portrait, of the poetess Theophila, the affianced bride of Canius (I. 61. 9).

1. **promissa**, 'engaged.' **Theŏphila.** Probably Martial intended by the *ŏ* to represent the Greek dative, and so draw attention to the significance of the poetess's name.

2. **pectora**, 'mind.' **voce=*lingua*.**

madent. Cf. VII. 51. 5. The original signification of the verb seems to be entirely lost in the secondary meaning. It means here little more than 'is versed in.'

3. **senis** and **hortus** seem to point to *Epicurus*, as the master alluded to here.

5. **per has aures.** 'First tried by her critical ear.' *aures*,

cf. IV. 86. 1. For the use of *per* compare Horace, Odes, IV. iv. 59, *per damna per caedes*. In both cases the idea is that of passing through a process, *aures* here meaning simply *criticism*.

6. **nec populare,** 'unconventional.'

7. **Pantaenis.** Another poetess, not improbably a former wife of Canius.

9. **Sappho.** Accusative.

10. **haec,** Theophila, **illa,** Sappho. The antithesis is unfortunately only too plain. *Sappho carmina fingentem laudavit amatrix: Theophilam carmina fingentem laudat maritus.*

LXXII. Martial appeals to Paulus by all that Paulus holds dear, to contradict the slanders of those, who attributed malicious and scurrilous epigrams to Martial.

1. **December.** Cf. IV. 19. 3.

2. **vani.** Worthless, twopenny, unsubstantial presents.

triplices. Cf. II. 6. 6.

breves. Scanty, small. **mappae,** cf. IV. 46. 17.

3. **leves,** 'short.'

4. **lances,** sc. *argenteae*. *Lanx* is the general name for a dish, of which the *patella*, *catinum*, &c., were varieties. The word *lanx* is applied to dishes of various shapes and uses. Marquardt, v. ii. 250.

scyphos. A large cup or goblet with a handle.

avorum. Heirlooms, plate that has been in the family for generations.

7. The allusion is to the game called *ludus latrunculorum*, a game very much like our chess. The object of the game was, by taking and blockading (*clusos*) an antagonist's pieces (*calculi*, *latrones*, *latrunculi*, *milites*) to reduce him to a position, in which he had no move left. Hence the expression *ad incitas redactus*, 'checkmated,' lit. 'reduced to immoveable pieces.' The men were commonly made of glass, of two colours like our chessmen, and also like them divided into pawns (*mandrae*. *Mandra* in military language was a laager; it is used in this game evidently of the inferior pieces, which formed a barricade in front of the superior pieces) and fighting men (*latrones*). Becker thinks (Gallus, p. 503) that the *mandrae* were some-

thing like 'castles,' but the other seems more probable. Marquardt, v. ii. 434 fol.

9. **trigone.** Cf. IV. 19. 5.

nudo. The condition of the players ascribed to the game. Cf. *tepidum*, l.c.

10. **unctae.** Prepared for the bath, cf. VII. 32. 8.

11. **Polybi.** Evidently a distinguished ball-player, as Novius and Publius above were chess-players.

sinistras, 'left-handers.'

On the terms *expulsim* and *datatim ludere*, see Becker, Gallus.

14. **sic...ut.** Cf. VII. 12. 1. The subjunctive after *ut* is used here because *commodes* signifies something desired, not stated as being done, or having been done.

LXXXIV. Martial is having his portrait painted to send to his friend Caecilius Secundus (not, probably, Pliny), who holds some command on the Danube (certainly not the position that Martial describes him as holding, because the Danubian tribes were not conquered). Meanwhile the poet sends his friend this book of epigrams to serve instead of a portrait.

3. **Peucen.** Cf. VII. 7. 1.

iacentem = *debellatum*, 'prostrate.'

6. **voltus,** sc. *meus*.

8. **Apelleum opus,** 'the artist's work,' used for painting generally.

LXXXVI. Martial, passed over by Sextus on the occasion of a birthday feast, accuses him of inviting only those who repaid him by presents for his dinner.

1. On birthday feasts and presents, see Becker, Gallus, p. 78, n. 15. Marquardt, v. i. 256.

2. **amicus.** That is, when, as an acquaintance only, I could not suppose that my presence was desired for my own sake, and brought my present like the rest. After many years of friendship I presumed for once that my presence *would* be acceptable for my own sake alone, and brought no present. Therefore you pass me over.

4. **pignora,** sc. *amicitiae*.

7. **pustulati.** Spotted silver, that is, highly refined.

The spots or blisters were probably the result of the process. The meaning of the word is shown plainly by Suetonius, Nero, c. 44, *Exegitque ingenti fastidio nummum asperum* (new), *argentum pustulatum, aurum ad obrussam* (pure).

8. **laevis toga.** Cf. II. 85. 4.

rudes, 'new.'

lacernae. II. 29. 3.

9. **sportula** is used here in the general sense of entertaining, perhaps with a special reference to the poorer guests invited. 'Hospitality with an eye to business is no hospitality,' 'It is no gift to give a man a dinner for what you can make out of him.'

10. **pascis.** 'It is for presents, not for friends, that your board is spread.'

11. **iam.** After this lecture, you will lay the blame on your 'vocator.'

vocator. A slave whose business it was to convey invitations to guests. Cf. Suet. Calig. c. 39, *compererat* (*Caligula*) *provincialem locupletem ducenta sestertia numerasse* vocatoribus, *ut per fallaciam convivio interponeretur.*

XCII. Baccara had frequently said to Martial: 'if there is anything I can do for you, you have only to let me know.' But Baccara always failed to see what it was he *could* do for Martial.

1. **rogandum,** i.e. there will be no need to ask me for assistance; if I know that you are in want, I shall volunteer it.

3. **Secundus.** A money-lender, II. 44. 7.

5. **pensio,** 'rent.'

7. **lacernas.** II. 29. 4

9. **sidere.** The term *sideratio* was used in a general sense of any blasting or withering in plants caused by the influence of the sky, including even the effects of hail, frost, &c. It was specially used of a blight or mildew that attacked young trees about the dog days. From plants the idea was transferred to animals, and any sudden withering or paralysis of any limb—what we call a 'stroke'—was ascribed to the influences of the stars. Pliny, N. H. 17, § 222. 'I will tell you what you can do for me, let a sudden blight from heaven strike your tongue dumb.'

10. **dicere,** &c. 'That you may not be able to repeat your everlasting formula.' *Quid sit opus = nescio quid sit opus.*

XCVI. Epitaph on *Urbicus*, an infant named from being born in the city. It may have been a son of Bassus, in which case *Urbicus* is probably a *praenomen*, but it is as likely, and more likely, to have been a slave-child, cf. v. 34. Slaves had only one name.

4. **mala**, cruelly: it is a question whether *male* is not the right reading here.

deae = *Parcae*.

5. **lingua**. Cf. Jean Ingelow, Strife and Peace: "For thy pretty tongue far sweeter rung, Than coinèd gold or fee."

XCIX. Addressed to Crispinus, the Egyptian slave and fish-hawker, who became one of Domitian's privy council (Juv. I. 21, Mr Mayor's note), asking him to put in a good word for the poet, when his epigrams were read to the Emperor. Domitian is spoken of throughout in terms of Jupiter. Cf. IV. 1. 10.

2. **Memphis**. Cf. Juv. I. 45, *verna Canopi*.

3. **Parrhasia** = *Palatiná*, from the Arcadian Evander who dwelt on the Palatine. Cf. VII. 56, addressed to Rabirius, Domitian's architect, who in building the emperor's palace had taken the starry firmament for his model, *Astra polumque pia percepsti mente, Rabiri*, Parrhasiam *mira qui struis arte domum*. Cf. VIII. 36. 3; XII. 15. 1.

5. **ut lector candidus**. Speaking as an unprejudiced critic.

6—7. What Crispinus is to say.

iste. Martial. **praestat**, cf. I. 108. 7.

7. **Marso...Catullo**. Cf. I. pref., I. 61. 1.

8. **cetera**, i.e. the remuneration of the poet. Martial 'leaves it' to the emperor.

BOOK VIII.

PREFACE.

Augusto. On this title see Merivale, III. 415.

Germanico. Cf. v. 3. 1.

Dacico. In honour of the Dacian victories. The title, however, does not seem to have been assumed by Domitian himself. Cf. Merivale, VII. 345, n. 2.

5. **fruitur**, 'enjoys more frequent opportunity of exhibiting its loyalty.' The greater part of the book is devoted to adulation of the emperor.

in cuius locum, the necessity for which is superseded by the abundance of material.

10. **ingereret.** 'Lest your angelic modesty should find its praises thrust upon it in every verse.'

quamvis autem, &c. Cf. Book I. preface.

12. **mimicam.** 'The loose language of mimes.' The mime in some form or other was a very old institution among the Romans: but it was rapidly developed towards the end of the republic. The literary or regular mime dates from the time of Laberius (circ. B.C. 45). Under the empire it became far the most popular form of dramatic amusement. It consisted of a mixture of farce, burlesque, and pantomime (dancing forming a specially attractive feature in it), but with a connected plot. The following titles of mimes will give some idea of the nature of them:—'Compitalia,' 'Fullo,' 'Hetaera,' 'Nuptiae,' 'Lacus Avernus,' 'Necyomantia,' the last two mythological burlesques. The plots were generally of an obscene character, the action indecent, the language, the language of low life highly seasoned with the coarsest jokes. In the mime of Laureolus the hero, a bandit, was crucified on the stage. In

the mythological mimes the gods were made the subjects of ridicule. Tertullian, Apolog. 25, speaks of mimes representing *Moechum Anubim, Dianam flagellatam, et Jovis mortui testamentum recitatum,* &c.

Mimus is the name both of the play and the actor. The female characters were acted by women, *Mimae*. Teuffel, vol. 1, c. 8, Friedländer, II. 416, et sqq.

VI. On an old gentleman who prided himself on his antique plate. According to Martial, who of course exaggerates, he had nothing more modern than the works of prehistoric times. Martial finds fault with him on two grounds: firstly, for boring people with his long-winded and absurd accounts of the works of art; secondly, for giving them very bad wine to drink. Compare IV. 39.

1. **archetypis**, 'originals;' so *archetypas nugas*, VII. 11. 4, VIII. 34.

2. **Saguntino**. Drinking-cups of earthenware were imported from Saguntum. They probably varied in quality, and though cheap as compared with the precious metals, &c. were well considered as earthenware; XIV. 108, *Quae non sollicitus teneat servetque minister, Ficta Saguntino pocula sume luto.* Pliny, N. H. 35, § 160, *Major pars hominum terrenis utitur vasis. Samia etiam nunc in esculentis laudantur. Retinet hanc nobilitatem et Arretium in Italia et calicum tantum Surrentum, Asta, Pollentia, in Hispania Saguntum, in Asia Pergamum.* They were sold in sets, IV. 46. 15.

cymbia. Long deep bowls, without handles, named from their likeness to a boat (comp. our 'sauceboat').

3. **fumosa**=*antiqua*. Cf. Juv. VIII. 8.

stemmata, 'pedigree,' IV. 40. 1, cf. Juv. VIII. 1, Mr Mayor's note.

4. **verbis**, i.e. while he is giving his long-winded account of the cup, the wine has time to get flat.

7. **hoc cratere**. Cf. Ovid, Met. XII. 235.

8. **debile**. Cf. VII. 20. 12.

9. **censentur**, 'are highly valued as belonging to Nestor,' lit. 'take rank by.' Cf. Juv. VIII. 2. Martial I. 61. 3.

fundi. The ἀμφικύπελλον of Nestor. Il. XI. 632, et sqq.

11. **scyphus**. A large goblet or tankard with handles; made of silver or earthenware.

12. **Aeacides.** Cf. Hom. Il. IX. 204. The vessel is a *crater* there: perhaps Martial means a sneer at the ignorance of his host.

13. **Bitiae.** Verg. Aen. I. 738.

14. **patera.** The Greek φιάλη, a circular, shallow, drinking-vessel, without handles.

15. **toreumata.** IV. 39. 4.

16. **calathis.** Used, as in Verg. Ecl. v. 71, for wine-cups, similar in shape to the basket. IX. 59. 15.

Astyanacta, i.e. wine quite new. Astyanax was the son of Hector and grandson of Priam.

VII. On a tedious pleader. The point of the epigram apparently lies in the use of *tacere* πρὸς προσδοκίαν for *dicere*. "You can only manage nine words in ten hours, and you have just asked for four clepsydrae more. Good heavens! what untiring powers of speechlessness you have!"

2. **horis...novem.** This is very likely a cant phrase of the period, used of a hesitating speaker.

3. **clepsydras.** Cf. VI. 35.

ingenti voce, 'loudly.'

petisti apparently means 'asked for four clepsydrae *more*.' So Facciolati and Domitius understand it. *Petere clepsydras* is generally, however, used of a pleader stating at the beginning of his speech what time he required.

XIV. To a rich man, complaining that his trees were better housed than his client. Both greenhouses and forcing-houses are mentioned by Martial. Cf. VI. 80, IV. 29. 4 (*hibernae rosae*), VIII. 68. Columella and Pliny also allude to them.

1. **pallida.** In allusion probably to the colour of the leaf or fruit, but used by Martial poetically to heighten the effect of *timeant*.

Cilicum. There is nothing to show what fruit-trees are meant. Pliny mentions Cilician figs. The point here is of course that the trees are foreign and eastern and require protection in the Italian climate.

pomaria, 'orchards.'

2. **et** here introduces a repetition of the idea of the first line expressed in different words, *nemus* = *pomaria*. Comp. Horace, Odes, II. 9. 8.

3. **specularia.** Panes either of the *lapis specularis* (talc), or of glass. IV. 22. 5, *condita sic puro numerantur lilia* vitro. *Gemma* (VIII. 68. 5) might mean either talc or glass. Panes of glass have been found in Pompeii and elsewhere.

4. **sine faece,** 'strained,' or 'filtered'; that is pure daylight, without any admixture of the atmosphere.

5. **non tota.** Incomplete, i.e. 'broken,' or 'ill-fitted.' Cf. Ovid, Fasti, I. 201, *Jupiter angusta* vix totus *stabat in aede.*

cella may either mean a garret in the rich man's house, or a hired one (cf. III. 30. 3, *fuscae pensio cellae*), the point of the epigram being, that the rich man takes more care of his trees than of his clients.

6. **in qua,** i.e. my garret is too cold for the north-wind to live in.

XXVI. On a grand show of tigers exhibited by Domitian, apparently on the occasion of his triumph. Domitian's tigers are compared with the tigers of Bacchus after his Indian campaign, to the advantage of course of the former, compare de Spect. XVI. *b.* It is not necessary to suppose that the emperor rode in a car drawn by tigers, though such a thing would be quite possible, as tame tigers were not unknown in Rome. Cf. I. 104, quoted de Spect. XXVIII.

1. **Gangeticus** = Indian.

2. **raptor,** sc. *catulorum.*

Hyrcano. The tiger-hunter's horse came from Hyrcania, the district south of the Caspian, also famous for its tigers.

albus probably refers to the dress of the rider. *Albus* is used of pallor, as in III. 58. 24, *albo otio* and X. 12. 9, where Martial says of a man who is about to leave Rome for a holiday, *et venies* albis *non agnoscendus amicus Livebitque tuis pallida turba genis.* So also Persius III. 115, *albus timor,* but it would hardly be used of an Indian's countenance.

5. **Erythraeos.** Indian. So XIII. 100, *Dentis Erythraei,* of ivory. *Mare Erythraeum* (Arabian sea) was the sea divided from the *Sinus Gangeticus* (Bay of Bengal) by the Indian peninsula.

XXVIII. **Martial** singing the glories of the new toga presented to him by Parthenius (v. 6) indirectly asks for a new *lacerna* to match. IX. 49 is a funeral ode over the same toga.

by that time worn out. *Haec toga jam non est Partheniana, mea est.*

1. **facundi.** Parthenius appears to have indulged in poetry himself. v. 6. 2. XII. 11, *Parthenio dic, musa, tuo,* &c.

3. **Appula.** Cf. II. 43. 3.

Ledaei = *Lacedaemonii.*

Phalanthi...**Galaesus.** Horace, Odes, II. vi. 10—12.

5. **Tartessiacus.** The Greek name of the Baetis was Tartessus. The name was also given to a place and a district at the mouth of the river. The Baetic wool was famed for its natural colour. XIV. 133, entitled *Baeticae Lacernae me mea tinxit ovis;* but here probably the fineness of the wool only is alluded to. Cf. v. 37. 7, of a girl's hair, *quae crine vicit Baetici gregis vellus.*

stabuli Iberi = *ovium Hispanarum.*

6. **Hesperia** = *Hispana.*

7, 8. Wool from Aquileia (or possibly from Altinum) is meant. The Altinian wool was famous, XIV. 155, *Altinum tertia laudat ovis.*

multifidum. Cf. Verg. Aen. I. 244, *fontem superare Timavi Unde per ora novem vasto cum murmure montis It mare proruptum.*

numeravit. A most affected ascription of human feeling to the wool of the *toga.*

8. **Cyllarus.** Cf. IV. 25. 6.

9. **livere.** 'It was not for *you* to be stained with Amyclaean dye.' *Livere* suggested by *venere,* and used without reference to any particular colour simply in a disparaging sense: 'to be discoloured:' comp. the use of *livescit,* VIII. 51. 3. Amyclaean (Laconian) was the best purple that came from Greece, Horace, Odes, II. xviii. 7, but inferior to Phoenician. Ovid, Remed. Am. 707, *Confer Amyclaeis medicatum vellus ahenis Murice cum Tyrio: turpius illud erit.*

venenum = *fucus.* Verg. Georg. II. 465.

10. **Miletos.** The purple of Miletus was also celebrated.

12. **Tiburtino.** Cf. IV. 62, *Tibur in Herculeum migravit fusca Lycoris, Omnia dum fieri candida credit ibi.* Propertius, v. vii. 82, *et numquam Herculeo numine pallet ebur.*—Mr Paley's note. The belief was probably due to the calcareous deposits of the Arno.

14. **Erythraeis.** Cf. VIII. 26. 5.

gemma. The pearl.

16. **candidiora.** A play on the two meanings of *candidus*, the literal, 'bright, white,' and the metaphorical, 'fair, open-hearted.' IV. 86. 5.

17. **Babylonos.** "There were two kinds of embroidery used in Rome, the Phrygian in cross-stitch, the work of *Phrygiones*; the Babylonian in satin-stitch, *ars plumaria*, the work of *Plumarii*."—Mr Mayor on Juv. x. 38.

18. **Semiramia** = *Babylonica.*

19. I should not look grander in a *toga* made from the golden fleece.

Athamas was father of *Phrixus*, and *Aeolus* father of *Athamas.*

XXX. An epigram on one of the dramatic punishments of criminals in the amphitheatre, so popular at this time. A man is ordered to act the part of Mucius Scaevola before Porsena, with the alternative of being put to death. x. 25 is an epigram on the same subject treated from a different point of view. 'A man bidden to burn off his hand with the alternative of perishing by the *tunica molesta* if he refused, would show more courage in refusing than obeying. *Nam si dicatur tunica presente molesta* '*Ure manum*,' *plus est dicere*, '*Non facio*,' and anyone who thinks such a man a hero is a fool, *Abderitanae pectora plebis habet.*' De Spect. VIII. describes Laureolus the bandit in the mime of the same name, as acted by a criminal who is really crucified and torn by bears. De Spect. XXI. describes the death of Orpheus, also represented by a criminal killed by wild beasts, appropriate scenery having been most skilfully introduced by means of hidden machinery. Compare also the story from Strabo quoted by Mr Mayor on Juv. IV. 122.

4. **attonito.** 'Asserts its supremacy amid the astonished flames.' *attonito*, proleptic.

5. **ipse...amat.** That is, he enjoys the spectacle of his own boldness.

6. **pascitur.** 'The hand feeds on the completed sacrifice,' i.e. 'enjoys its own destruction,' the form of expression probably being suggested by the fact that in the legend Scaevola is said to have thrust his hand into the fire kindled for sacrificial purposes. Livy II. 12. But Friedländer, comparing I. 21. 2, proposes to read, *sacris...focis.*

7. The story of Scaevola was improved upon for the gratification of the spectators. The real Scaevola was dragged away from the fire at the command of the king, before his right hand was consumed. The criminal Scaevola was instructed that he must make a show of wishing to burn his left hand as well.

9, 10. 'I wish to know nothing of this man's former life, or the crime, that brought him to execution: I prefer to think of him as the man who has shown such heroic fortitude.'

XXXIII. A comical complaint of the lightness and thinness of a *phiala* sent as a present to the poet by his rich friend Paulus. The point of the epigram lies in the last two lines. It is intended to show up the stupidity of rich men, who thought to keep up their reputation, as noble patrons, by giving presents not worth having.

1. **praetoricia ..corona.** A chaplet of silver or gold presented by the praetor as a prize at the games. The praetors under the empire had the whole charge of the state games. Crassus, the triumvir, according to Pliny (21, § 6), was the first who gave silver and gold chaplets at the games, *argento auroque folia imitatus.*

Paule. More than one person of this name are addressed by Martial in different epigrams.

2. **phialae.** Cf. VIII. 6. 14.

3. **hac nebula.** 'Such filmy stuff.'

pegma. De Spect. II. 2. These *pegmata* were decorated with gold-leaf on occasion.

4. **diluit.** Because of the thinness of it.

croci. Spray of saffron perfume was introduced into the theatre and amphitheatre by means of concealed pipes. De Spect. III. 8, *et Cilices nimbis hic* (in Rome, but with special reference probably to the amphitheatre) *maduere suis.* The best saffron was imported from Cilicia.

5, 6. 'Or is it (and I really believe it is) a layer scraped from the leg of your couch by a clever rogue of a servant?' Couches were overlaid with thin plates of gold or silver (*laminae* or *bracteae*) to look like solid gold or silver. Marquardt, v. ii. 269.

11. **hoc sputo**, i.e. with a film or coating like this. The date was coated with gold-leaf. These new year's gifts (*strenae*) were made *boni ominis gratia.* Rich people, such as courtiers

to the emperors, gave gold. The gifts were symbolical: the date, as also honey which was frequently given, denoted sweetness, the coin and the gilding, wealth. Cf. Ovid. Fasti I. 187, *ut res sapor ille sequatur et peragat coeptum dulcis ut annus iter.*

13. **colocasia.** The Egyptian bean, a plant resembling a waterlily, with a red flower, to which Martial probably alludes, rather than to the fibres of the bean which he mentions XIII. 57, *Niliacum ridebis olus lanasque sequaces, Improba cum morsu fila manuque trahes.* The leaves of the colocasia were used for drinking-vessels.

filo, 'texture.' **minus** qualifies *gracili*.

17. **creta.** II. 41. 11.

19. **vesica.** A net (*reticulum*) made of bladder. These nets were used by women when busy, to prevent the hair falling into disorder. They were often made of gold thread. Becker, Gallus, p. 440.

20. **spuma Batava.** A pomade, or bandoline, used for the purpose of dyeing the hair. The adj. signifies the colour—a bright auburn, which they affected.

21. **cute**, i.e. the shell.

Ledaeo. A literary epithet of any egg.

22. **talia.** As thin as this.

lunata. Either 'crescent-shaped,' in which case it would seem to mean the female forehead, or 'ornamented with crescent-shaped patches.'

splenia. Cf. II. 29. 9.

23. **ligulam ..cochleare.** From this passage, as also from VIII. 71. 9, 10, it appears that the *cochleare* was smaller than the *ligula*.

25. **cochleam.** Suggested by *cochleare*, as something just more than *nihil* which follows in the next line.

XXXVIII. An epigram in praise of the affectionate regard for the memory of Blaesus shown by Atedius Melior (cf. IV. 54. 8), who secured the celebration of the anniversary of the birthday of the former by making a present of a sum of money to some *scribae*, government clerks (probably those who had been attached to the suite of Blaesus), presumably on those conditions. In fact he may have endowed a *collegium cultorum diei natalicine Junii Blaesi*. Gaston Boissier, Religion Romaine,

Vol. II. pp. 258 fol., p. 289. This Blaesus was probably the Junius Blaesus, governor of Gallia Lugdunensis, A.D. 70, mentioned by Tacitus, Hist. II. 59, III. 38, sqq., a faithful adherent of Vitellius, but poisoned by him from motives of jealousy.

Friedländer, III. 402.

1—7. A man conferring benefits on a living object, capable of appreciating them, is open to the suspicion of interested motives. A man, who expends money and trouble in honouring the dead, can have no motive but the desire to lessen his own sorrow for the loss of his friend.

praestat. Cf. I. 108. 7.

7—14. 'It is one thing to be a good man and another, and a very different thing, to seek the reputation of being a good man. You prove yourself a good and honest friend, because you rescue your friend's name from oblivion. By your present to the *scribae* you are practically performing the birthday rites in honour of Blaesus's memory yourself.'

8. **hoc.** Sc. *ut sis bonus.*

sciente fama. 'And rumour bears witness to the fact.'

9. **qui.** 'For thou with anxious care dost by means of duly recurring solemn rites forbid the name of Blaesus to sink into oblivion now that he is dead and buried.'

Blaesi sepulti. May be governed ἀπὸ κοινοῦ by *anxius* and *nomen.*

11. **et.** Epexegetical.

14. **quod donas,** &c. In apposition to *Blaesianum.*

Blaesianum. Sc. *sacrum.*

XLV. On the return of Terentius Priscus from Sicily, addressed to Flaccus whom the poet hopes to welcome home soon from Cyprus. Priscus is probably the same to whom Book XII. is dedicated. Flaccus, probably the rich gentleman addressed VIII. 56, IX. 55 and 90.

2. **lactea gemma.** A pearl used instead of the white pebble to mark an auspicious day. The phrase was a conventional literary one to express a day of unusual felicity, derived, according to some, from a practice of the Thracians given in Pliny, N. H. VII. § 131. Cf. Persius II. 1, Martial XII. 34. 5—7, where he apparently alludes to the custom mentioned by Pliny.

3. **splendescat.** 'Cleared of its muddy sediment by the

linen, that will not be hurried, shine bright and clear.' In XIV. 103, '*colum nivarium*,' Martial recommends the *linum*, or *saccus*, for poorer wine only. So the epicure in Horace Sat. II. iv. 54, *Integrum perdunt lino vitiata saporem*, but possibly in the case of such very old wine as this, the sediment would be so considerable that linen would be required. The strainer might let some of it through.

4. **consule**. Allusion to the custom of affixing to the amphora a label with the name of the consul, in whose year it was made. Cf. Horace, Odes, III. viii. 12.

facta minor, by deposit and evaporation.

XLVIII. Crispinus, changing his dress, handed his *abolla* to some one standing by, who appropriated it. Crispinus forgot who it was, but Martial says that the *abolla*, being as it is so remarkable in texture and colour, will expose the thief, whom he recommends another time to steal a *toga*, because all togas being of the same colour, he could more easily escape detection. On Crispinus see VII. 99.

1. **Tyriam**. The finest purple. Cf. II. 16. 3.

abollam. A cloak or mantle worn over the toga (Juv. IV. 94), originally perhaps a military garment, a variety of the *sagum*, but at this time worn by all classes (esp. philosophers), and even apparently as a dinner dress, Marquardt v. ii. 172 sqq. Here possibly it is Crispinus's uniform as *praefectus praetorio*, which he is changing for his civilian's dress (*togam*). Friedl. I. 206, Mayor, Juv. Index, s. v. Crispinus.

5. **quicunque** = *quivis*, cf. I. 41. 18.

6. **deliciis** = *homini delicato*. A luxurious, elegant, man of fashion, with something perhaps of the notion expressed by our 'favorite of fortune,' cf. XII. 57. 19. It is rather curious that Juvenal (IV. 4) and Martial speaking of the same man from such different points of view, both apply this term to him: perhaps it was a nickname that he affected. Martial certainly cannot mean to use it in a disparaging sense.

L. On a public banquet, given by Domitian either in connexion with the Dacian triumph, or more probably as part of the public rejoicings after the conclusion of the Sarmatian campaign, v. 5. From v. 2, it would appear to have been accompanied with illuminations.

1. **Gigantei triumphi**. Cf. Horace, Odes, III. i. 7. Martial's authority for the festivity here alluded to seems quite uncertain.

3. **plebe deorum.** Cf. Ovid, Ibis 81, '*vos quoque plebs superum, Fauni Satyrique Laresque, Fluminaque, et Nymphae Semideumque genus.*'

5. **laurus.** Cf. Suet. Domit. c. 6, '*de Sarmatis lauream modo Iovi Capitolino rettulit.*'

9, 10. People had expected only a hasty slight meal, or perhaps a dole to be carried away, but found themselves regaled with a full banquet on a grand scale.

sportula is here either simply a dole of viands, or such a meal as those given by Claudius, when he gave out that, '*velut ad subitam condictamque coenulam invitare se populum,*' Suet. Claud. c. 21.

recta, sc. *coena.* The full dinner complete in all its courses. Cf. III. 7.

LI. On a phiala (patera, cf. VIII. 33. 2), the gift of Instantius (or Instans?) Rufus to Martial. From the similarity of vv. 9, 10, to Juvenal I. 97, some of the commentators have decided that the bowl there alluded to is to be the same as this bowl. The probable material of the cup has given rise to some discussion. Lessing arguing that vv. 3 and 4 would be a most unnatural way of expressing the genuineness of metal supposes the material to have been some sort of precious stone, e. g. crystal of some kind. He understands *vera electra* to mean simply amber, the original substance, as it were, from which the metal *electrum* was named. vv. 3 and 4, therefore, he explains thus: that composition made to imitate precious stone would be detected by being exposed to heat, by being held before a fire. 'It is true that a real precious stone will bear a higher degree of heat than any sort of composition.' *Nubila* he takes to indicate the actual condition of the stone (the negative being confined to *odit*), "a fine sort of stone allowing the light in all its parts to pass through it in an equal degree, as if seen through a mist, and having no denser spots, when it is opaque" (*nulla caligine fusca livescit*).

The weak point in his argument appears to be the explanation of *vera*, which certainly seems to point to some sort of *electrum* as the material, or part material of the cup. The view usually accepted is that the vessel was made of the metal electrum, or partly of that, and partly of silver.

1. **quis labor,** almost = *cujus labor.*

Myos. A celebrated Greek toreutic artist, said to have been contemporary of Phidias, and to have engraved the figures

on the shield of Phidias's colossal bronze statue of Athena Promachus. Martial, xiv. 95, '*Phiala aurea caelata.*' '*Quamvis Callaico rubeam generosa metallo, glorior arte magis : nam Myos iste labor.*'

Myronos. Cf. iv. 39. 2.

2. **manus.** 'handy-work.' So also used of handwriting.

3, 4. If the material of the cup was metal, this must mean that it would not tarnish, or oxidise, and that it was of metal which if tested in the crucible would prove to be pure. But there is a good deal in Lessing's remark, "who in the world would throw a golden vessel into the crucible to test it?"

On the supposition that the bowl was of metal, *nubila* must be part of the predicate qualified equally with *odit* by the *non* in *nec*, describing in fact what the bowl was not; 'is not the lustreless stuff that hates,' &c.

5. **electra.** This term is used of three distinct substances, (1) amber, which it probably means here; (2) a natural combination of $\frac{4}{5}$ gold and $\frac{1}{5}$ silver, formed in the mine itself; (3) a similar combination of metals formed artificially. If the cup was metal, the meaning probably is that the metal of it shone with a yellow lustre like amber itself. Some suppose the opposition implied to be between the artificial and the natural metal-electrum.

metallo. For the use of *metallum* to express substances other than metals, see Facciolati s.v.

6. **pustula.** Whether right or wrong about the material of the cup, there can be little doubt that Lessing is right in assuming *pustula* to be not *per synecdochen* for *argentum pastulatum*—'frosted silver work,' according to Messrs Paley and Stone—but a natural flaw or white spot in the material, which the artist utilised to represent the moon shining on the scene, of which the boy on the goat was the prominent object. This explains *felix*, lucky—happy or fortunately placed—an epithet which other commentators have slurred. Vv. 7 and 8 are then descriptive of this moon which the artist, making use of the lucky flaw or spot, has so vividly represented. It would certainly be 'damning' an artist 'with faint praise' to commend his *patera* for being so remarkably round.

7. **alligare orbem** is a curious expression for the moon showing her full orb, but perhaps is meant to express the clear sharp (tense, as it were,) outline of the full moon in a clear sky:

à priori one would have rather expected a word of the opposite meaning, such as *explicat*.

11. **nec...et**, 'not only not...but also.'

Cinyphius. The Cinyps was a small river in Africa (Syrtica). The goats which fed near it were famed for the beauty and softness of their hair. Verg. Georg. III. 312.

Martial means that the fleece of the goat on the *patera* was of such exceptional beauty that a Cinyphian herdsman, accustomed to shear the beautiful hair of his own goats, would not like to meddle with it.

12. **pasci**. Cf. Ovid, Fasti I. 353 sqq.

14. **Palladius**. i.e. a *tibia*, the invention of Pallas, made of the wood of the lotus. Cf. Ovid, Fasti IV. 190, '*horrendo lotos aduncа sono*.' Pliny, N. H. XVI. § 172 '*sacrificae* (*tibiae*) *e buxo, ludicrae vero e loto ossibusque asininis et argento fiunt*.' The gender of *lotos* here is noticeable.

16. **languida**. Cf. Ovid, Fasti II. 116, '*aequoreas carmine mulcet aquas*.'

non tacitum. 'chanting as he rode.'

17. **imbuat**, 'christen.'

18. **grege**. Emphatic: 'the common herd.

domini. Martial himself.

Ceste, a favourite slave of Martial.

19. **Setina**. Cf. IV. 64. 34,

21. The custom of drinking healths in cups containing as many cyathi as the name of the person toasted had letters. Cf. I. 71, '*Laevia sex cyathis, septem Justina bibatur*.' IX. 93. 3. '*Nunc mihi dic, quis erit, cui te, Calocisse, deorum sex cyathos Jubeo fundere? Caesar erit*.'

24. **triente**. Cf. II. 1. 10. Four *cyathi*, corresponding to the letters of '*Rufe*.'

The ablative is a kind of ablative of the means, 'I will stick to your four-glass name, and so keep sober, &c.'

25. **septunce**. Martial must either have miscounted the letters in *Instanti* (voc. of *Instantius*) or must mean to toast his friend as Instans.

trahar *protrahar*. 'I shall go to the length of the seven-glass name.' lit. 'I shall be prolonged by means of a septunx.' Cf. Suet. Tib. c. 31, '*legati quaerentes se et Caesare trahi*,' i.e. 'were being played with, put off and off.'

LII. Martial lent his barber-slave to Rufus, who kept him so long that the slave's own beard had grown before he returned.

1. **sed.** Cf. I. 43. 9.

2. **Thalamus**, a barber of Nero's, not otherwise known.

nec=*ne quidem.*

3. **Drusorum.** The family into which Nero was adopted.

cui. Dissyllabic. Cf. I. 104. 22, *sed norunt cui serviant leones.*

contigere, 'who was honoured with the care of the imperial beards.' Perhaps there is an allusion to the *Ahenobarbi*, the family to which Nero belonged by descent.

4. **semel**, 'just once.'

7. **censura.** 'While the criticising mirror controls his hand.' Cf. VI. 64. 4.

8. **expingit.** Some process of rouging the chin and cheeks, partly perhaps for comfort, partly for ornament. Cf. VII. 83, *Eutrapelus tonsor dum circuit ora Luperci Expingitque genus, altera barba subit.*

facitque longam. 'And lingering scrapes again and again the already close-cut beard.'

epaphaeresin. Lit. 'additional abstraction.'

LV. On a magnificent lion exhibited in the amphitheatre.

1. **Massyla.** The Massyli were the most important of the Numidian tribes.

3. **mapalia.** Cf. Verg. Georg. III. 340, Prof. Conington's note.

5. **terror**, abstract for concrete. Cf. V. 31. 5.

7. **iura**, 'sovereign sway.' Ovid, Met. II. 47.

8. **marmore picta.** 'Marble-painted' in allusion to the richly-coloured marble found in Numidia, *giallo antico.*

Nomas, used for the country, sc. *terra*, cf. IX. 75. 8.

11. **grandia.** How well did that broad chest become the mighty spears, i.e. the size of the spears showed off the size of the animal.

12. **quantaque.** And what loud shouts of joy he called forth (raised) over his mighty death. The cause represented as the agent. The animal is said to raise the joy, which is raised on account of him.

de. The same use of the preposition, as in the phrase, '*triumphare de aliquo.*'

14. **Cybeles.** Cybele was represented as drawn by lions, or seated on a throne with lions at her feet.

15. **astro.** The lion of Nemea killed by Hercules and placed among the constellations. Martial suggests that Titus or Vespasian, now enrolled among the gods, had sent this lion down to Domitian from heaven. Cf. IV. 57. 5.

Germanice. Cf. v. 3. 1.

LXV. On the temple to *Fortuna redux*, and the arch of triumph erected by Domitian, probably in the immediate vicinity of the *Porta Triumphalis*, to commemorate his return from the Sarmatian war. The ground is represented as an open space (area) where Domitian was first saluted by the people on his return. Friedländer, III. 130. 385.

On Domitian's fondness for erecting arches in his own honour, cf. Suet. Domit. c. 13, *Janos arcusque cum quadrigis et insignibus triumphorum per regiones urbis tantos ac tot extruxit ut cuidam Graece inscriptum sit ἀρκεῖ.*

3. **pulvere.** Cf. Horace II. i. 22, *Non indecoro pulvere sordidos.*

4. **purpureum iubar**, as a God. Cf. Horace, III. iii. 12.

5. **lauru**, &c. The Roman populace decked themselves with bays, and whitened their togas to greet the emperor. Comp. VII. 5. 4—6.

6. **deum.** Cf. IV. 1. 10.

7. **altera dona.** The triumphal arch. The plural, probably, is used to express the varied magnificence of the building.

8. **domitis gentibus.** These were probably represented by figures on the arch.

9, 10. On the top of the arch were sculptured two *quadrigae* drawn by elephants, driven by Domitian himself.

9. **numerant.** A very artificial expression apparently signifying simply that the chariots were drawn by the largest possible number of elephants.

10. **sufficit...aureus.** The figure of Domitian was of colossal size, and of gold. Cf. Suet. Domit. c. 13, *statuas sibi in Capitolio non nisi aureas et argenteas poni permisit.*

LXVI. On the consulship of the son of Silius, expressing a hope that his younger son might one day be raised to the same dignity.

4. **nato.** His son.

5. **sonare.** Cf. Livy VI. 34, *Forte incidit ut...lictor Sulpicii, cum is de foro domum se reciperet, forem, ut mos est, virga percuteret.*

8. **felix purpura tertiusque consul.** Hendiadys.

purpura. The purple edged (*praetexta*) toga.

9. **Pompeio.** B.C. 70. 55. 52.

10. **genero.** Vipsanius Agrippa, married to Julia, daughter of Augustus, and three times consul.

11. **pacificus.** The symbol of peace put for the cause of it.

ampliavit. 'Has recorded as thrice ennobled' by a consular office. The consular records were kept in the temple of Janus. Here again *Janus* is represented as ennobling men whose names, as ennobled, were recorded in his temple.

13. **sic.** By seeing his sons raised to the office that he himself has discharged.

LXVII. On a guest who came a long time before dinner time.

1. **nunciat.** Slaves were kept to watch the public clocks, and sundials, and report the hour to their masters.

3. **distulerint.** The fourth hour is said to put off legal business till the next day because the third hour was the regular time during which such business went on, cf. IV. 8; the plural is curious: probably used to express the announcement of the hour in the various courts.

vadimonia. Used quite generally for legal business.

4. **Floralicias.** That is, the wild beast chases in connexion with the *Floralia* are going on. As a rule, it would seem that *venationes* went on in the morning, gladiatorial fights began about noon. Ovid, Met. XI. 26, *Matutina cervus periturus arena.* Martial XIII. 95, *orgx: Matutinarum non ultima praeda ferarum.* Suet. Claud. c. 37, *Bestiariis, meridianisque (=gladiatoribus) adeo delectatur ut etiam prima luce ad spectaculum descenderet.* Lucian, Toxaris. c. 59, *καὶ καθίσαντες (ἐν τῷ θεάτρῳ) τὸ μὲν πρῶτον ἐωρῶμεν θηρία κατακοντιζόμενα,* &c. See Friedl. II. 367, n. 9. 10.

5. **illotos.** 'Ere they have bathed,' the important word in the passage, which is a sarcastic way of intimating to Caecilianus, that he has come before any of the slaves are ready to wait upon him.

Calliste. A slave.

7. **caldam.** Alludes either to the bath before dinner, or more probably to the drink so called. II. 1. 10.

frigida. Means apparently that Martial's supply of water for the day had not yet been brought in. Water was 'laid on' all over the city and certainly in some private houses (Pliny, N. H. 36. 123). But from IX. 18, it appears that Martial had no water laid on in his.

9. **moretur.** Keep you waiting until it arrives; i.e. why should you wait for the 5th hour? Another of Martial's artificial inversions.

10. **iantes.** The *jentaculum* was the earliest meal, eaten by some and not by others, and at different times according to the requirements of the individual. The point here is, that it was the *first* meal of the day. Becker's Gallus, p. 453.

LXXI. The gifts of Portumianus to Martial had been decreasing in value for nine years. Martial begs him with the tenth year to begin the cycle of his presents over again.

4. **plusve minusve.** More or less.

6. **Septiciana.** Cf. IV. 88. 3.

7. **scutulam**, not connected with *scutum*, as the quantity shows, but probably with the Greek *σκυτάλη*, meant properly a rhombus, hence it was used of a sort of dish, of an irregular square or oblong shape. Cf. XI. 31. 19, *et leves scutulas cavasque lances*. *scutulatae vestes* were garments made of material marked in squares; a sort of 'check.' Marquardt v. 2. 140. n. 1327.

8. **in cotula.** 'In the form of,' not, 'contained in,' for that would be inconsistent with the regularly descending scale of the presents.

rasa. 'A bare half pound.' Lit. 'scraped' or 'pared.'

9. **ligulam...cochleare.** Cf. VIII. 33. 23—24.

10. **vix.** Martial had some difficulty in getting even that.

LXXII. Sent with a copy of this book to Arcanus on his leaving Rome to return to Narbo where he was chief magistrate.

1. **murice.** Cf. I. 66.

5. **Paterna.** The full name of Narbo appears to have been, *Colonia Julia Paterna Narbo Marcia*. The origin of the epithet is unknown.

Votieni. Either the orator of the name in the reign of Tiberius (Tacitus Ann. IV. 42), or, as Teuffel assumes, a son of his. *Docti* seems to suggest that this Votienus was a poet. Teuffel, §§ 271, 321.

7. **quod...petendum est.** In appn. to *continget locus ille*, and *continget hic amicus*, both equally to be desired. *Tibi*, the book. *Hic amicus*, Arcanus.

LXXV. A stout Gaul returning home to his lodgings accompanied by a very small slave, dislocated his uncle. Some slaves passing by, carrying a corpse on a common bier, at the request of the Gaul's slave, took the corpse off, and put the Gaul on, to carry him home. Martial takes occasion to play on the word *Gallus*—a Gaul, and a Priest of Cybele. The latter were commonly spoken of as *mortui* on account of the mutilation, by which they were qualified to become priests.

2. **Tecta.** Cf. III. 5. 5.

3. **pollice.** The great toe.

9. **inscripti.** Cf. II. 29. 9; branded slaves would be employed in the most disagreeable work. These would be slaves of a *libitinarius*.

10. **infelix rogus.** *Rogus* is probably used in the general sense of 'a grave,' and by the whole expression Martial probably means one of those public burying grounds, such as the Esquiline had been, before Maecenas turned it into gardens (Horace Epod. v. 100) in which the poorest people were buried who had neither graves of their own, nor shares in a *columbarium*.

LXXVIII. On some magnificent games given by Stella (I. 61. 4) in honour of Domitian's Sarmatian campaign.

1. **Phlegraea.** The victory of Hercules over the giants in the Phlegraean plain, Euripides H. F. 177.

2. **Indica.** The famous Indian expedition of Bacchus, Verg. Aen. VI. 804.

4. **pudor.** Modesty. **pietas,** dutiful respect to the emperor.

5. **non illi.** i.e. He is not satisfied with a profuse expenditure of gold—expressed by the auriferous rivers, the Hermus and Tagus. VI. 86. 5.

7. **linea dives.** Understood by Facciolati to mean strings of pearls; he compares Suet. Nero, c. 11. where pearls are mentioned among the gifts scattered among the people; but it

is a question whether *linea* does not mean the writing or marks on the *tesserae* and *dives*, 'enriching.'

On the gifts thrown to the people on such occasions see v. 49.

9. **lasciva.** Sportive.

nomismata. Coins, or perhaps tokens, cf. I. 26. 3.

10. **spectatas** is open to two renderings. It may mean that the animals exhibited, or some of them, were distributed by tickets among the audience, or, more probably, it is used in its adjectival sense, 'choice,' 'rare,' 'splendid.'

11. **securos.** The emphatic word, explained by the epexegetical clause introduced by *et*. The birds given away are given away by ticket, and so quietly secured in the folds of the toga instead of being torn to pieces in the scramble, which would have taken place had they been let loose in the theatre.

13. **ter denaque.** *Ter dena*, treated as one word, signifies an indefinite large number.

14. **non semper.** That is, more than are often given by both consuls put together. The consuls under the empire celebrated the entry on their office with *ludi*.

16. **tua laurus.** Cf. VIII. 50.

LXXX. Boxing had apparently gone out of fashion for some time, when Domitian revived it, probably by exhibiting a show of pugilists instead of gladiators. Martial takes occasion to laud the combination of pious conservatism with zeal for improvement exhibited by Domitian, not only in this matter but also in his treatment of the sacred places and buildings of Rome.

1. **miracula.** Of sights in the amphitheatre. Cf. I. 6. 5.

2. **cana.** I. 15. 2.

4. **simpliciore.** That is, unarmed.

5. **sic.** In the same spirit you uphold the sanctity of the old shrines, while you build magnificent new ones, and, notwithstanding all the new splendour with which Jove is honoured, you still observe and reverence the sanctity of the *casa*.

6. **casa.** Probably means the *Casa Romuli* on the *Palatine*, the thatched cottage said to have been the palace of Romulus. Cf. Verg. Aen. VIII. 654. Mr Burn thinks that the *curia Calabra* is meant both here, and in the passage in Vergil, understanding *sub* apparently in a local sense. But the *Casa Romuli* seems

most naturally suggested, and *sub* may very well mean 'under the presidency of,' or even 'under the conditions of.'

tam = *tam magnifice.*

7. **nova.** Cf. Suet. Domit. c. 5, '*Plurima opera...restituit. Novam autem excitavit aedem in Capitolio Custodi Jovi, item Flaviae templum gentis*,' &c. Cf. IX. 20.

8. **debentur.** Begins the apodosis, *dum* governing both *condis* and *revocas.* 'Thus, since you found new things, and restore the old, we owe to you the enjoyment of the past, and the present alike.' There should be only a comma at *priora.*

BOOK IX.

A prefacing epigram addressed to the poet Stertinius Avitus (consul A.D. 92) who wished to place a portrait of Martial in his library. To this epigram is appended an explanatory letter in prose, addressed to Toranius (comp. v. 78). On the subject of portraits comp. VII. 44, IX. 9, 74, 76, X. 32.

1. **note...vates.** 'Known as a poet of noble inspirations.'

licet nolis. i.e., little as you may like notoriety.

5. **nugarum.** 'Of his epigrams.' Cf. VII. 11. 4, '*qui vis archetypas habere nugas.*'

8. **sufficit.** This impersonal use belongs apparently to the silver age. Pliny, Ep. IX. 21, *interim sufficit ut te exorari sinas.*

frater. It is possible that this man was Martial's brother, but it seems more probable that *frater* is used, as in Juvenal v. 135, merely as an expression of intimate friendship. Comp. Horace Epp. I. VI. 54.

I. An epigram in honour of the Flavian family, possibly on the occasion of the dedication of *Templum Flaviae gentis* (VIII. 80. 7). Cf. *condidit* v. 10.

1. **Domitianus.** Cf. Suet. Domit. c. 13, '*post autem duos triumphos, Germanici cognomine assumpto, Septembrem mensem et Octobrem ex appellationibus suis Germanicum Domitianumque transnominavit, quod altero suscepisset imperium, altero natus esset.*'

2. **commodabit.** 'Shall bestow.' Augustus and Domitian are regarded, equally with Janus, as gods on whose will it depended whether the months named after them should continue or not.

3. **famuli.** Cf. VI. 76. 6.

asseret. I. 15. 9.

5. **Tarpeia** = *capitolina.* Burn, p. 185.

7. **Iuliae.** Niece of Domitian, VI. 3, to whom after her death apparently Domitian ordered divine honours to be paid.

10. **invicta.** 'Whate'er an invincible hand has formed is of heaven, and eternal.' Martial rests Domitian's claim to divinity, and the consequent eternity of his structure, on his invincibility in war.

III. If Domitian should claim payment from the gods for all the temples that he has reared to them, all Olympus would be bankrupt.

5. **conturbabit.** Sc. *rationes suas.* Cf. VII. 27. 10.

uncia tota. A complete $\frac{1}{12}$ of the sum owed. Jupiter will not 'pay a shilling in the pound.'

6. **decidat.** *decidere cum aliquo* 'to come to terms with anyone,' is frequently used. Cic. in Verrem, II. 1. 48 '*nisi cum muliere decideretur*,' in c. 54, of the same speech, Cicero has the subst. *decisio*, 'a settlement.'

7. **Capitolinis.** Cf. VI. 10. 2.

8. **Tarpeiae.** Cf. IV. 54. 1.

9. **culminibus.** A temple, or temples to Juno restored, or dedicated by Domitian, but not otherwise known.

10. **Pallada.** A temple of Minerva between the temple of Castor and the *Regia* on the S. W. side of the Forum is mentioned in the *curiosum*, and may have been built by Domitian. Burn 119. On the reverence of D. for Minerva, cf. VI. 10. 9, and Dion Cassius 67. 1.

It is probable also that Domitian began a temple of Minerva, in the Forum Nervae, which was finished by Nerva. Burn, p. 135.

res. She is in your confidence, in partnership with you, therefore there will be no question of payment between you and her. *Res agere*, here a commercial term.

11. **Alciden.** III. 47. 4.

Phoebum. The temples of Apollo and the Dioscuri here mentioned were probably among those which Domitian restored after the fire.

pios, because of their affection for one another. V. 38. 10.

12. **Flavia templa.** Cf. VIII. 80. 7. The plural perhaps refers to the temple of Vespasian, built by Domitian, as well as the *templum Flaviae gentis.* See Burn, p. 120.

Latio polo. By 'the Latin sky,' Martial means the Romans who had been deified, and who were enriched by the erection of the Flavian temple. Compare Epigram 34 of this book; Jupiter seeing the Flavian temple of the Augustan sky (the same sense as the 'Latin sky' here), laughingly contrasted it with the sepulchre in Gnossus erected to commemorate his death, which never took place (*Idaei mendacia busti*), and said, '*cernite quam plus sit Caesaris esse patrem.*' Cf. Cic. de N.D., '*Tertius* (*Iupiter*) *est ex Idaeis Digitis* (al. *Dactylis*) *cui inferias afferunt.*' Statius, Sylvae IV. iii. 19, speaks of *Flavium Coelum*, in connexion with the Flavian temple.

13. **sustineas.** With this absolute use of this verb (= *rem sustinere*) compare Cic. Ep. ad. Div. XII. 6, *Brutus enim Mutinae vix jam sustinebat.* For the sense of *sustinere*, cf. Livy, V. 45, *compressi a Caedicio rem in noctem sustinere.*

The Augustus addressed is, of course, Domitian.

XIII. One of three epigrams on the name of Earinus, a favorite slave of Domitian. In Ep. XI., Martial regrets that the same license is not allowed to Latin poets as to Greek, who could write Ἄρες, or Ἄρης, ἐαρινός, or εἰαρινός, as they pleased.

2. **ver.** Cf. II. 46. 2.

3. **Acidalia.** VI. 13. 5.

5. **Erythraeis lapillis.** Cf. VIII. 45. 2, 26. 5.

6. **Heliadum.** Cf. IV. 59. 1.

pollice trita. Made fragrant by rubbing. The name is worthy to be inscribed in letters formed of pearls, or carved in fragrant amber.

7. **pinna scribente**, 'with lettered flight.' Palamedes was said to have added the letter Δ or Υ (it is uncertain which) to the alphabet, from observing the flight of these birds. Hence Martial calls them *Palamedis aves.* XIII. 75, 'Grues.' *Turbabit versus nec litera tota volabit Unam perdideris si Palamedis avem.*

Epigrams 17 and 18 of this book celebrate the dedication by this same young gentleman of his mirror, 'his beauty's adviser' (*consilium formae*), and his hair, in the temple of Aesculapius (addressed as *Latonae venerande nepos*) at Pergamus, from which place probably Earinus himself came.

XVIII. Contains a double petition to be allowed to have water laid on to his house in the city, as well as to his suburban farm. When Martial became possessed of this house in the city seems uncertain. In the earlier part of his life in Rome he lived in *cenacula*, up three pairs of stairs, I. 117. The *rus* is probably the Nomentane one so often mentioned: whence the water was to be supplied to it, he does not say, for v. 6 apparently only applies to the town house.

4. **antlia.** The pole and bucket. See Smith, Dict. Ant. s.v. *Curva* (the reading of Schneidewin's first edition which is far preferable to *curta*) refers to the bending of the pole in lifting the bucket.

6. **fonte.** One of the 105 spouting fountains supplied from the *aqua Marcia*. On the aqueducts see Ramsay, Roman Antiq. p. 54 sqq. On the *aqua Marcia*, see VI. 42. 18. Some of the arches of this aqueduct between Tibur and Rome still exist, Burn, p. 71.

8. **Castalis.** The water that you bestow on me, shall be as water from the gods—from the fountain of Castalia, or from heaven itself. In *Castalis* there may be a compliment intended to Domitian's poetic powers.

XX. On the conversion of the house, in which Domitian was born, into the *templum Flaviae gentis*. See VII. 80. 7, and, I. 117. 6.

1. **quae...patet.** 'Open to all comers in all its length and breadth.' *Patet* expresses the publicity of the temple, as opposed to the privacy of the house. Martial indirectly praises Domitian for his benevolence in throwing open to all the ground in which all the world is interested.

2. **domini.** For the genitive, compare VI. 10. 9.

3. **felix, quae sonuit.** 'Happy ground to have resounded, &c.'

5. **steterat.** 'Had stood before the temple which now existed was raised.'

praestitit. 'Discharged that duty to the world which, &c.' Cf. I. 108. 7.

6. **Rhodos.** Poseidon is said to have been entrusted to the Rhodian Telchines by Rhea. But this allusion is not quite in keeping with *astrifero coelo*. And the introduction of another god rather spoils the parallelism between the Lord of the earth, and the Lord of the sky. It is more probable that Martial

meant Jupiter in both parts of v. 6. But what tradition he found connecting the infancy of Jupiter with Rhodes, it is impossible to say. Perhaps he confused the Telchines, who in the traditions were connected with both Crete, and Rhodes, with the Curetes.

7. **crepitantibus armis.** Cf. Ovid, F. IV. 207, Lucret. II. 633.

8. **qualia.** The best that effeminate Phrygian priests could carry. *Qualia* seems to signify rather the use made of the arms, than the kind of arms used.

9. **at te.** Jupiter was protected by the Corybantes with shields and spears (see Ovid, quoted above), You were protected by Jove himself with thunderbolt and aegis. There seems no necessity to understand an allusion to Domitian's escape from the Vitellians. Martial is speaking of the house where the emperor was born, and lived as a child.

XXIII. Carus has been honoured by receiving the olive crown at the Alban contest (IV. 1. 5). To Martial, enquiring what he has done with the crown, he replies that it desired to be allowed (*ultro*) to encircle the brows of a marble bust of Domitian. To this, Martial rejoins that the pious oak (the oak-chaplet, the prize at the capitoline contest, full of dutiful regard for its lord and master) may envy the olive wreath because it (the olive wreath) had crowned the invincible head (of Domitian) first.

1. **virgineo** = Palladio.

5. **livere.** 'To envy.' Cf. VI. 85. 6, '*qui mihi livet.*'

XXVI. Martial compliments Nerva on his poetic faculty, by apologising for sending him his own poems. To send verses to such a poet, he says, is to send inferior perfumes to Cosmus, violets to a man of Paestum, Corsican honey to Hyblaean bees — anglicè, to send inferior coals to Newcastle. Still the humbler effusions may have some small charm of their own, as the cheap olive forms a pleasing accompaniment to the expensive *lupus*.

2. **glaucina.** Probably an oil extracted from the plant *glaucium*, mentioned by Pliny, N. H. 27, § 23. The stress may lie on the *pallida*, the oil being useless if of a pale colour, but all that can be said with certainty is that some inferior kind of a material used by perfumers is meant.

Cosme. Cf. III. 55. 1.

3. **Paestano**, because Paestum was famous for the best of flowers, the rose, Verg. Georg. IV. 119.

4. **Hyblaeis.** II. 46. 1.

Corsica. The worst honey known. Ovid, Amor. I. xii. 9, and Martial, XI. 52 (to Caecilianus who gave him impossible subjects for epigrams), '*Mella jubes Hyblaea tibi vel Hymettia nasci et Thyma Cecropiae Corsica ponis api?*'

6. **lupo.** II. 37. 4. From this it would appear that olives were served with the *lupus*.

posito. Cf. I. 43. 13.

7. **nec tibi**, &c. 'Be not surprised, that my muse, conscious of the mediocrity of her poet, should shrink from your criticism, of which even Nero stood in awe.'

9. **Nero.** Nero's conceit would be proof against much, therefore, if *he* feared Nerva's criticism, how much more must an ordinary poet fear it? Martial probably means neither to praise, or to disparage Nero as a poet. All he means is, that if an emperor-poet shrank from Nerva's criticism, he (Martial) might very well do so.

On Nero's poems, cf. Suet. Nero, c. 52, '*Itaque ad poeticam pronus, carmina libenter ac sine labore composuit, nec, ut quidam putant, aliena pro suis edidit.*'

As to Nerva, Martial VIII. 70. 7, calls him '*nostri temporis Tibullum Carmina qui docti nota Neronis habet.*'

10. **lusit.** Horace, Odes, IV. ix. 9, '*Non si quid olim lusit Anacreon.*'

XXVIII. An inscription for a portrait or bust of Latinus, mime, informer (schol. on Juv. IV. 53), and favorite of Domitian. He was in the habit of reporting the news of the day to Domitian, and caused him the greatest apprehension by reporting the fulfilment of Ascletarion's prophecy about himself, that his body would be torn by dogs. Suet. Domit. c. 15.

2. **plausus.** Abstract for concrete, the object of your applause. So *Fama* above, 'In every one's mouth when the games are on.'

3, 4. **Catonem...Curios...Fabricios.** Types of the older and severer morals of the Romans. Cf. VI. 64. 1—2.

5. **sed nihil.** That is, my immorality is only acted on the stage, my real life is pure.

6. **scenicus.** Implying moral reproach. 'No one hears of my behaving like an actor off the stage.'

7. domino. Domitian.

sine moribus. A compliment to Domitian for his severe edicts against various forms of immorality. Suet. Domit. c. 8.

8. deus. Cf. IV. 1. 10.

9. vos, apparently opposed to *Roma*, seems to imply that the bust or portrait was intended for some provincial town.

parasitum. *Parasiti Apollinis* was the name of a histrionic *collegium* or *sodalitas*, established originally perhaps in connexion with the *Ludi Apollinares*. It consisted mainly, though not entirely, of *mimi*. Martial evidently adopts the term in speaking of Latinus (who in all probability belonged to the *sodalitas*), in order to introduce the antithesis between *parasitus Phoebi*, and *famulus Jovis*. Friedländer II. 451, n. 5, and in Marquardt (new series), Vol. III. pp. 517. 21, 480 n. 8. On the collegia of the empire, see Gaston Boissier, Religion Romaine, II. 247 fol.

10. sui Iovis. The Emperor.

XXXI. Velius Paullus (Friedländer III. 385), had vowed a goose to Mars if the Emperor returned successful from the Sarmatian campaign. Before eight months had quite elapsed, the war was brought to an end, the emperor returned, and the goose sacrificed. When they opened the bird, they found eight small coins in its inside: these it had probably been made to swallow before it was killed. An effigy apparently was made of the bird with the coins suspended from its beak, to commemorate the vow and the prodigy. The goose was held in honour among the Romans ever since the saving of the Capitol. Livy v. 47.

3. tota. Hypallage for *totos*.

5. ipse. It was necessary, for the due performance of a sacrifice, that the victim should not have to be dragged to the altar. On this occasion the goose (probably allured by a prospect of food) hurried up to it, and fell on the hallowed fires, as if rejoicing to be allowed to die to celebrate Caesar's safety.

9. quae litat. A victim which pours silver, not blood, to perform propitious sacrifice declares that steel is no longer needed—that your wars are at an end.

litat, of the victim. Cf. X. 73. 6, '*Non quaecunque manu victima caesa litat.*'

XXXVIII. On Agathinus, a skilful juggler, who threw up a light shield, and caught it on any part of his person that he pleased.

1. **summa pericula ludas.** 'You play the most dangerous games,' i. e. where the risk of failure is as great as it can be. *Pericula* is a cognate accusative.

2. **non tamen.** In this line, and in v. 10, Martial expresses his admiration of the juggler's skill, by declaring that it would require considerable effort on his part to fail.

3. **nolentem**, as well as *securos*, and *neglecta* (v. 7), keeps up the same idea. The shield appears to be caught without any sort of effort on the part of the juggler. 'It follows you whether you will or no.'

4. **crine.** Another reading is *clune*.

4, 5. That is, though the stage or platform is slippery from saffron-showers (cf. v. 25. 7), and though a high wind is blowing, strong enough almost to carry away the awning.

6. **rapiant.** 'Are trying to carry away.'

negata. 'Denied to them,' that is, which resist their efforts.

7. **neglecta**, sc. *parma*.

9. **Ut**, 'although.' Horace, Epp. I. xii. 8, Mart. II. 41. 4.

XLIII. On a bronze statuette of Hercules, the work of Lysippus. It belonged to Nonius Vindex, who possessed one of the finest collections of antique works of art in Rome. See Statius (Silvae, IV. vi. 20—31), where he also describes this statuette. It represented Hercules reclining at a banquet, *nec torva effigies epulisque aliena remissis*, v. 50, with his club in one hand and a cup in the other. Lysippus was a Greek statuary, contemporary of Alexander. Hercules was his favorite subject. See an account of his works in Smith's Dict. of Biography.

1. **leone**, i. e. lion's skin. *Nemaeo tegmine*, Statius, l. c.

2. **mitigat.** Eases the hardness of the stone.

3. **tulit.** Which once he carried, when he relieved Atlas.

4. **calet**, i. e. clasps in his warm hand. Perhaps *calet* is suggested by the *mero*. Statius, l. c. *tenet haec marcentia* (i. e. *quae marcentes faciunt*) *Fratris* (*Bacchi*) *Pocula: at haec clavae meminit manus.*

5. **nostri** = *Romani*. **caeli**, the graver.

7. **Pellaei.** The statuette had been once in the possession of Alexander the Great. Cf. Juv. x. 168, *Pellaeo juveni.*

8. **cito** qualifies *perdomito.*

9, 10. After Alexander, Hamilcar, Hannibal, and Sylla, had in turn possessed the statuette. Statius, l. c. *mox Nasamoniaco (=Africano) decus admirabile regi possessum fortique deo libavit honores...Hannibal. . Nec post Sidonii letum ducis aere potita egregio plebeia domus: convivia Syllae comebat.*

iuraverat. See the story in Livy xxi. 1.

10. **ponere regna.** That is, to lay down his dictatorship.

11. **tumidis terroribus.** 'Proud despotism.'

variae. Ever-changing. Perhaps with reference to the vicissitudes the statue had gone through.

13. **Molorchi,** iv. 64. 30.

14. **deus.** Most commentators take this to be the predicate with Hercules for subject, but it is a question whether it is not the subject to both clauses, and *convivia Molorchi* and *Vindicis* the two predicates.

XLV. To Marcellinus (addressed in vi. 25), who having served in the Sarmatian campaign, was now posted somewhere in the neighbourhood of the Caucasus. In vii. 80, Martial sends a copy of that book to Marcellinus by Faustinus, very likely his father.

1. **triones,** vi. 58. 1.

2. **Getici,** vi. 58. 2.

3. **fabula montis.** The mountain of legend.

5. **conclamata querellis.** 'That once resounded with the groans of the aged one.'

6. **durior,** sc. *saxis.*

8. Comp. Horace, I. xvi.

XLVIII. Garricus had sworn to Martial that he had made him heir to the fourth of his fortune. On the strength of this, Martial sent him numerous presents, among the rest a huge boar. On the receipt of this boar Garricus gave a large banquet, to which he never invited Martial. The latter, in consequence, begins to be doubtful about ever receiving the promised legacy.

3. **damnet.** To 'condemn one's own wishes,' appears

to mean, 'to prove what one wishes to believe true, to be false.'

fovimus. 'We nursed our hopes, kept them alive, by a continuous succession of presents.'

5. **Laurentem.** The Laurentine boars were very large, but not considered so good as the Umbrian. Becker, Gallus, p. 464.

7. **populumque,** &c. The usual phrase employed in speaking of a public banquet given by the emperors, but here probably Martial merely uses an exaggerated expression to give a heightened idea of the size of this banquet. Private people, however, as well as the emperors, appear to have given large public banquets. Friedländer, I. 421.

8. **Pallida.** Cf. XII. 18. 9—10, '*Mullorum leporumque et suminis exitus hic est sulfureusque color*,' &c.

10. **sed nec.** 'No! not so much as,' &c. Greek, ἀλλ' οὐδέ.

11. **de quadrante.** 'What am I to expect of your fourth, when not a morsel of my own boar ever came to me?' Cf. III. 10. 5.

LI. On the death of Domitius Lucanus. Cf. III. 20. 17.

7, 8. "Lucanus is in the shades: Pollux has just arrived there to take the turn of Castor: Lucanus presents to Castor a higher ideal of brotherly devotion, and urges him not to go back to the sky in his brother's place but to remain where he is, as he himself is ready to do on his brother's account. Or *alternus* may be Castor who has just arrived. Pollux having gone at once, Lucanus seizes an early opportunity of impressing on him, that when the next opportunity of change comes, he ought not to take advantage of it." Prof. Conington, in Journal of Philology, Vol. II.

LV. Martial, on the festival of the *Caristia*, wished to send a present of game to Stella, and Flaccus (VIII. 45); but feeling that he would offend a great many other people if he sent presents to those two only, he determines to send none at all. Game or birds of some kind appear to have been the commonest present at this festival, as appears from the preceding epigram (54) on the same subject.

1. **luce.** The festival was held on Feb. 22. It was celebrated by gatherings of relations (from this epigram intimate friends appear to have been included), and interchange

of presents. Family differences were adjusted on this day. The name of the festival must have been derived from the Greek, but the Romans evidently connected it with their own word *Carus*. Ovid, Fasti, II. 617—637. See Mr Paley's note on v. 617.

3. **occurrit**, sc. *menti*.

4. **meum**. 'My special friend.'

5. **votum**. My wish is to oblige two friends, but it is not safe (by doing that) to offend a number.

LVIII. Martial dedicates a copy of his book to the nymph of a lake (or spa?) in Umbria, to whom his friend Caesius Sabinus had built a temple. Caesius Sabinus, a great admirer of Martial and Turnus (a satiric poet of the Flavian period), was a friend and fellow-townsman of Aulus Pudens (IV. 13). Martial sent to Sabinus a copy of his seventh book, confident that in doing so, he would secure for it a wide circulation in that neighbourhood (VII. 97). Epigram 60 of this book records the present of a wreath of roses to the same friend. Martial asks Sabinus to believe that they came from his Nomentane farm, feeling sure that that fact would enhance their beauty in his eyes.

2. **mansura**, 'lasting.'

3. **sic**. Cf. VII. 12. 1.

4. **Sassina**. A town of Umbria, birth-place of Plautus, put here for its inhabitants. Martial hopes that the charms of this watering place will keep the Umbrians at home, and obviate the necessity for their going to Baiae, and other more fashionable watering places.

6. **Pegasis...unda**. Hippocrene, the sacred fountain of the muses, produced by a blow from the hoof of Pegasus. Cf. Ovid, Fasti, v. 7.

7, 8. The supposed reply of the Nymph. 'He who dedicates his poems to a water nymph, indicates what fate he deems his poems deserve.' Cf. I. 4, '*Do tibi naumachiam, tu das epigrammata nobis, vis puto cum libro, Marce, natare tuo*,' in which Domitian is supposed to be speaking, if it is not an epigram of Domitian's own.

LIX. Mamurra frequents the shops, and on a false pretence of intending to buy expensive articles criticises all their wares. Eventually he purchases two halfpenny cups. See Becker's Gallus, p. 108 sqq.

1. Septis, II. 14. 5.

diu multumque, long and often, that is, he went frequently, and stayed a long time each time he went.

2. aurea, i. e. rich.

vexat. In a half literal sense, 'tosses about,' from one to the other. Comp. *vexare comas.*

4. **primae casae.** The outer rooms. The cheaper slaves were exposed for sale in open market, where every one could see, and handle them. They were placed, with feet whitened, on a *catasta* (the common name for a platform, on which slaves were exposed for sale), with a ticket fastened round their necks describing their capabilities, and any defects they might have. But the choicer slaves were not exposed for sale in this way, but sold privately in the interior of the shop. Marquardt v. ii. 178 sqq.

5. **arcanae.** The important word.

tabulata catastae, may either mean that the *catasta* was in storeys, one platform rising above another, or (what is quite compatible with Martial's artificial style) that this *catasta* was upstairs, on another floor of the shop.

nec mea turba, 'nor common folk like me.'

7. **satur**, metaphorical, 'having feasted his eyes enough.'

mensas...orbes. II. 43. 9, these expensive tables were not fastened to their supports but removable.

opertos, covered for protection.

8. **ebur**, asked to have the ivory supports, which were hanging up in the shop, taken down for him to look at.

9. **testudineum**, inlaid, or veneered with tortoiseshell.

hexaclinon. With the round *citreae mensae* came into fashion the *lecti tricliniares* called *sigmata*, from their semi-circular shape like the letter C. These accommodated variously 5, 6, 7, or 8 people, and were named accordingly. Marquardt, v. i. 315.

10. **ingemuit.** 'Then he carefully measured a hexaclinon, and regretted that it was too small for his citron table.'

citro. See reference on v. 7.

11. **Corinthon.** He professed to discover by the smell whether the metal was true *aes Corinthium*, or not.

The *aes Corinthium* was a peculiar combination of metals,

the secret of which was lost at a very early period. According to the legend given by Pliny, 36, § 4 sqq., it was originally formed by the accidental fusion of a number of vessels of different metals in the burning of Corinth. Pliny mentions three varieties of it, (1) *candidum* in which the silver predominated, (2) a yellower metal in which the gold predominated, (3) a kind in which all three metals were mingled in equal proportions, none predominating.

12. **Polyclite.** VIII. 51. 2.

culpavit. Either to show his critical taste, or perhaps Martial means that he questioned the genuineness of the works.

13. **crystallina,** vessels of pure white glass. *Vitrum* here evidently means common glass, more or less coloured as opposed to the pure crystal white. If *crystallina* here meant made of the natural crystallum (Pliny, N.H. 37, 28 sqq.) it could not be said to be flawed with glass. Becker's Gallus, p. 303. **brevi,** 'tiny speck of common glass.'

14. **murrina.** There have been various opinions about this substance, some maintaining that it was an artificial production, a sort of porcelain, others that it was a natural stone. There can be little doubt that the latter is the right view. The confusion has probably arisen from the fact that the real stone was frequently imitated in glass. Mr King, History of Precious Stones, &c., p. 239, says that the stone was China agate. See also Mr Mayor's note on Juvenal VII. 133, where he quotes Mr King at length, and gives all the authorities on the subject.

signavit, had them marked with his signet as reserved for him, equivalent to ticketing an article 'sold.'

15. **calathos,** a rare use of the word, which generally means a wool basket, for a drinking-cup. Verg., Ecl. v. 71. Martial, XIV. 107, '*Calathi,*' *Nos Satyri, nos Bacchus amat, nos ebria tigris Perfusos domini lambere docta pedes.* Cf. VIII. 6. 16.

16. **Mentorea.** IV. 39. 5.

17. **virides gemmas,** emeralds. IV. 28. 4.

18. **quidquid,** &c. that is, ear-drops with more than one jewel suspended in them. Juv. VI. 458, *auribus extensis magnos commisit elenchos* (pear-shaped pearls).

19. **sardonychas.** II. 29. 2.

21. **hora.** IV. 8. 9.

22. **calices.** vii. 53. 4.

LXVIII. On a *ludi magister*, or keeper of an elementary school. From the *ludi magister* or *literator* (γραμματιστής) a boy would proceed to a *Grammaticus*, and from the latter to a *rhetor*. In an elementary school a boy learnt reading, writing, and arithmetic: under a *Grammaticus* he learnt language and literature, mainly Greek, with the *Rhetor* he studied rhetoric. The schools began work very early in the morning, XII. 57. 5, Martial apparently had the misfortune to live next door to one, and a noisy one, and curses the master for disturbing his slumbers. Compare X. 62.

4. **verberibus**, the discipline of the Roman schools was severe at all times. Compare Horace's account of Orbilius.

6. **causidico.** Some successful and wealthy pleader. Cf. II. 64. 1, and Juv. VII. 124—128.

medium, i.e., the part of the horse where the rider sits.

8. **parmae**, *per synecdochen* for a 'Thracian,' that is, a gladiator armed with a light buckler (*parma*), and a scimitar.

LXXI. On a lion and a ram (and a ewe?) trained to live and feed together.

1. **Massyli.** Cf. VIII. 55. 1.

2. **mirum qua** is treated practically as one word. So *mirum quantum*, *Immane quantum*, Horace, Odes, I. xxvii. 6.

5. **fetu nemorum**, the natural food of the lion.

6. **agna.** This line is very obscure. Most commentators explain it to mean that the ram ate raw flesh. But this misses the point of the epigram: part of this prodigy was that *both* animals took food which was the natural food of *neither* of them. Lamb would certainly not be an unusual diet for a lion. The only solution that suggests itself is that these two animals were trained to suck a ewe. It would be quite sufficient for epigram purposes, if they were trained to do this in public. It is not in the least degree necessary to suppose that they had no other food given to them. On this supposition *agna* will mean simply a young ewe, and *rudis* 'unused to such children.' There seem to have been no limits to the training of wild animals in Rome, so that nothing can be pronounced impossible in this way, unless it be something physically impossible for the animal to do.

LXXII. A play on the name, Liber, of a pugilist, who sent Martial a present of a luncheon.

1. **Amyclaea**, i. e. the prize for boxing. Amyclae was the native place of Pollux the boxer.

2. **Graia.** 'Such crushing blows as the Greeks of old gave.'

Ausonia. Italian.

5. Liber, if true to his name, would surely have sent a flagon of wine, as well as the eatables.

LXXIV and LXXVI. On a portrait of Camonius, taken when a child. This youth died at the age of twenty. His father apparently fearing that the boy might die young (he died away from home, perhaps sent abroad for his health, perhaps serving in the army) had refused to have his portrait taken at an age, which might have reminded him too keenly of his bereavement.

1. **tantum**, qualifies *pueri*. The sense of *pueri* is explained by *infantis*, in the next line.

4. **timet**, used almost in the sense of *metuit*.

3. **creverat fortior**, 'had grown to its manly beauty,' i. e. since the time when the picture was painted.

5. **libata semel.** Cf. III. 6.

semel, he had just shaved for the first time, and never did so again.

summos = *ἀκρὰς τὰς μαχαίρας*, prob. signifies the youthful nature of the beard, not long enough to cover the scissors.

modo, 'but now.'

purpura, a delicate way of expressing *barba rufa*, perhaps meaning a reddish brown.

cultros. The scissors. Men shaved either with a comb and scissors (*per pectinem tonderi*), which was in fact only shortening the beard, producing the appearance expressed by *barbatulus* or with a razor (*novaculo radi*). Becker, Gallus, p. 428.

8. **rettulit**, 'reported,' 'told the story of the funeral far away;' or, possibly, *rogus* may mean the ashes, '*rogi reliquiae*.'

10. **maior**, perhaps used in the double sense of 'older and more valuable.'

LXXXI. Martial defies the criticism of a brother poet.

2. **exactos**, IV. 86. 4.

3, 4. That is, I write my epigrams for the public, not for other poets.

LXXXIII. Martial thanks the emperor for one benefit among many others that he has conferred on Rome by the spectacles of the amphitheatre, viz. that he has relieved her from listening to recitations.

LXXXIV. Sent with a present of books IV.—VIII. to Appius Norbanus, who had been absent from Rome for six years, having been sent out to serve under Lucius Maximus against Antonius Saturninus, IV. 11.

2. **sancta**, 'inviolable,' VII. 17. 3.

5. **Raetus**. 'The Rhaetian used to quote my verses to you far away in Vindelicia.' Compare I. 1. 2, '*Toto notus in orbe Martialis*.' XI. 24.

8. **meus**. 'My intimate friend;' or perhaps, 'That is my poet, (I know his style),' meaning that Norbanus recognised Martial's verses at once as Martial's, when they were quoted to him.

9. **bis iuncta** = *geminata*.

LXXXVI. On the death of Severus, second son of Silius Italicus. Compare VIII. 66.

1. **quod gemeret**. Subordinate to *querebar*.

2. **non semel**, as orator, and poet. Cf. VII. 63, 5, '*sacra Cothurnati non attigit ante Maronis Implevit magni quam Ciceronis opus*.'

6. **volnus**. In the loss of Orpheus.

7. **Tarpeium Palatinumque Tonantem**, Jupiter, and Domitian. The former lost Sarpedon, the latter his son by Domitia, IV. 3. 1.

Tarpeium, IV. 54. 1.

10. **invidia**. Jealousy of the happiness of mortals.

LXXXVII. An epigram, the point of which is very obscure. Martial is asked to affix his seal to a document of manumission (the manumission would probably be an ordinary private one, the document merely for the satisfaction of the slave, who might want to prove his freedom at some future time). He replies that his signet at present *signat lagonam;* probably *lagonam* is a cognate accus., and Martial, by saying that his ring can only make the impression of a flagon, means that

he is too drunk to attend to any business. There can hardly be an allusion to sealing flagons to prevent theft (Horace, Ep. II. ii. 133), for that is the action of an over-prudent master, not of one in Martial's present condition.

1. **Opimiani**, I. 26. 7.

2. **denso.** 'Frequent.'

triente. II. 1. 10.

4—6. On manumission, see G. Long, in Dict. of Antiq. s. v.

XC. A warning to Flaccus to beware of the climate of Cyprus in late summer. Cf. VIII. 45.

1. **sic.** Cf. VII. 12. 1.

2. **gemmantibus.** Jewelled, sparkling with flowers.

3. **curva.** The pebble is roused from its bed by the water that curls over it.

5. **pertundas**, work a hole in, i.e., melt.

glaciem. Snow was more usual, VI. 86. 2.

triente. II. 1. 10.

nigro. Cf. IX. 22. 8, '*Et faciat nigras nostra Falerna nives.*'

6. **sutilibus.** VI. 80. 8.

10. **leonis.** The sun enters the constellation Leo about the last week in July.

iuba. 'The fiery thick-maned lion.' The lion named by its most conspicuous feature, *per synecdochen*.

13. **serviant**, 'do homage to thee.' The *matronalia* on the first of March was a festival instituted originally in honor of Juno Lucina; but in later times it became the custom for lovers to send presents to their mistresses, and even apparently to offer vows and sacrifices to Venus (*Diva Paphi*). Tibullus, III. i. 1.

15. **libetur.** From the meaning of pouring libation, *libo* gets the meaning of sacrificing generally. Ovid, Ex Ponto, IV. viii. 39, '*Quae de parvâ Dîs pauper libat acerra Thura.*'

16. **placenta.** Cf. VI. 75. 1. On the offering of such cakes to the gods, cf. Juv. XVI. 39, Martial X. 24. 4.

XCI. If an invitation to dinner were to come from Caesar and Jupiter at the same time, Martial would respectfully decline

the latter, and accept the former, even if the distance to the stars was less than the distance to the palace.

2. **invitator.** The same as *vocator*, the slave whose business it was to carry invitations to guests. Cf. VII. 85. 11.

XCIV. This epigram is generally interpreted to mean that Hippocrates sent Martial a present of *mulsum*, made with Sardinian honey, asking for a present of *mulsum*, that is properly made *mulsum*, in return. But judging from the name Hippocrates, evidently a fictitious one, it seems more natural to suppose that Martial is speaking of a doctor, who sent him a draught, and asked him for *mulsum* in payment, a request which Martial affects to treat with comic indignation. The old reading in v. 1 was *Santonica*, absinthe. If *Sardonica* is right, it may be used connotatively, 'as bitter as Sardinian herbs.'

1. **Sardonica.** Verg. Ecl. VII. 41, '*Immo ego Sardoniis videar tibi amarior herbis.*' The plant specially meant was the *Ranunculus Sardous*, which produced a violent effect on the muscles of the face, whence the 'sardonic smile.' The honey produced in Sardinia as well as in Corsica was in consequence bitter.

2. **os hominis.** 'And, confound his impudence! asks me for *mulsum* in return.' Cf. IV. 13. 4.

os. Cf. Terence, Eunuch. 806, *Os durum!*

3. **tam stupidus**, i.e. as I should be, if I acceded to his request.

Glauce. Homer, Il. VI. 234.

6. **elleboro.** 'Let him have it by all means, but on condition that he mixes it with Hellebore,' that is, confesses himself a madman for expecting me to be such a fool.

helleboro. Horace, Sat. II. iii. 166.

XCVIII. On a wine merchant, who in a wet, and also very bad wine season, made large profits by selling watered wine. "Martial's meaning seems to be that the rain has not been altogether bad for the wine trade, as it has enabled the vintners to adulterate their wine more freely. The joke is not unlike one which is sometimes made in dry seasons that you can get no milk because the cows and the pumps are both dry." Prof. Conington. I. 56 is somewhat similar; *continuis vexata madet vindemia nimbis; Non potes, ut* (though)

cupias, vendere, copo, merum, that is, the season is so wet that you cannot help adulterating your wine.

XCIX. On the receipt of a letter from Marcus Antonius Primus, the famous Flavian general. He was the first to declare for Vespasian, and by his influence secured for him the legions of Moesia, and Pannonia. He fought and won the decisive battle of Bedriacum against the Vitellians, took Cremona, then advanced, and occupied Rome, which he practically ruled until the arrival of Mucianus. Owing to his rapacity and overbearing disposition, as well as to the jealousy of Mucianus, Vespasian never treated him with confidence, and at the close of the civil war he seems to have retired into private life. He was a native of *Tolosa* in Gaul, and in his boyish days rejoiced in the playful soubriquet of *Becco*, the cock's beak, Suet. Vitell. c. 18. In x. 23 (published in A. D. 98) he is said to be 60 years of age. Both there, and in x 32 (an inscription for a picture) he is extolled for his purity of character, from which we conclude that Martial had substantial reasons for wishing to make a friend of him.

3. **Palladiae.** *Quia in ea urbe florebant litterae quarum praeses est Pallas:* Facciolati.

non inficianda=*jactanda.* 'Her star that Tolosa owns with pride.' Cf. v. 30. 1, *Varro Sophocleo non inficiande cothurno.*

4. **quem genuit** seems to be suggested by the lives of his namesakes M. Antonius, the triumvir, and Antonius Saturninus. Primus fought to win the peace which secured the tranquillity of the Flavian reigns. Or is Martial here speaking of a son of Primus born after the accession of Vespasian?

5. **longa dispendia** means simply the expenditure of time and labour required for so long a journey. In Lucan, VIII. 2, '*Haemoniae deserta potens dispendia silvae,*' winding, roundabout ways seem to be meant, the opposite of *compendia viarum.*

7. **eras**=*esses,* vivid indicative. Cic. de N. D. '*si nihil aliud quaereremus...satis erat dictum.*' Compare the frequent historical uses of imperfect followed by *ni* and *nisi.*

emptor, that is, if a friend had bought it from a bookseller for you. On the price of books see I. 117. 17.

8. **pretium.** 'As a present from the author, your value will be indefinitely enhanced.'

9, 10. The water fresh from the spring, is the book pre-

sented by the author. The water that stagnates in the dull pool, is the book exposed for sale in the bookseller's shop. A very forced metaphor.

C. A complaint of the hard services, involving wear and tear of clothes, required of a client.

1. **tribus** = 48 asses, about double the usual sportula. III. 7.

togatum, &c. I. 108. 7, III. 36. 3.

3. **praecedere.** II. 57. 4, III. 7.

5. **togula.** The wearing of the *toga* was almost the greatest grievance connected with the *officium*. It was not only cumbrous and uncomfortable, but expensive as well. X. 96. 11, *quatuor hic aestate togae pluresve teruntur.*' XII. 18. 5, '*dum per limina te potentiorum sudatrix toga ventilat.*' Friedländer, I. 362.

CI. A comparison of Domitian with Hercules, to the advantage, of course, of the former. Compare III. 47. 4.

1. **simili.** 'As he stands in the form of Hercules to receive our prayers.'

2. **viae**, 'road-making.' The Appian was called '*regina viarum.*'

12. **sextus ab Albana**, and eighth from Rome. I. 12. 1.

13. **asseruit.** 'Vindicated the freedom of,' I. 15. 9, I. 52. 5. Compare VII. 63. 10, '*annum...asserto qui sacer orbe fuit,*' that is, the year of Nero's death. Domitian was the only one of his family in Rome at the time of the Vitellian occupation, and had many narrow escapes in passing from one hiding place to another. When Antonius Primus entered the city, and crushed the Vitellians, Domitian joined him and was saluted as *Caesar*, and invested with consular powers.

malis regnis. The tyranny of the Vitellians.

14. **pro Iove.** On behalf of Jove of the Capitoline. The capitol was fired by the Vitellians. Jupiter is called Domitian's specially, because after the second fire in the time of Titus, he restored the Capitoline buildings.

15. **solus.** See above, v. 13. The meaning here is, that being in the position of sole ruler of Rome, he nevertheless

resigned his powers into the hand of his father, and became third in the world, which naturally belonged to him, as being in possession of Rome. Suet. Domit. c. 13, '*neque..jactare dubitavit, et patri se et fratri imperium dedisse: illos sibi reddidisse.*'

17, 18. Cf. VII. 7. 3.

18. **sudantem**, an elaborate antithesis to heighten the effect of the *nive*.

Getica. Cf. VI. 58. 2.

19. **parcus**, &c., an allusion to Domitian's refusal to celebrate a triumph for the Sarmatian campaign.

duxisse, poet. Perf. Infin. in imitation of Greek aorist. Madvig, § 407 obs. 2.

20. **Hyperboreo**=*septentrionali*. *Germanicus*, or *Dacicus* may be meant; it does not appear that Domitian assumed the title *Sarmaticus*.

21. **templa.** Cf. IX. 3.

mores. As Censor, Domitian professed a stern regard for the morals of Rome, and issued several edicts condemning certain immoral practices.

22. **astra suis**, by the erection of the Flavian temples, IX. 1.

caelo sidera appears to be *astra suis* expressed from a different point of view.

serta, probably another allusion to the laurel wreath dedicated to Jove in honour of the Sarmatian war.

23. **Herculeum.** The sense is, 'The character of Hercules is not adequate to the merits of Domitian; let him rather be represented in the likeness of Jupiter Capitolinus, for us to worship.'

24. **Tarpeio.** Cf. IV. 54. 1.

CII. Addressed to Phoebus, a money-lender, who made a merit of cancelling Martial's bond for 400 sestertia, when he found that Martial could not possibly pay it.

VIII. 37 is a similar epigram. Polycharmus considered that he had made a present of 100 *sestertia* to Caietanus, by cancelling his bond for that amount, when he found that no money was forthcoming from Caietanus. Martial says that if he really wants to make the man a present, he should lend him two sestertia more. The loan of even $\frac{1}{50}$ of the sum

cancelled, in ready money, would be a greater kindness to a penniless man than foregoing payment of what he could not pay. Compare also, II. 3, '*Sexte nihil debes: nil debes, Sexte fatemur: debet enim si quis solvere, Sexte, potest*,' that is, a man cannot be said to owe (*de-habere*) unless he can pay. *Reddere tabellas* in both epigrams is to give a man back his bond without payment.

BOOK X.

I. Martial tells his readers how they may shorten the tenth book if it appears to be too long, by reading only the short epigrams which stand at the bottom of several of the pages.

1. **coronide.** The curved line, or flourish, at the end of a book, or chapter, or scene of a play. Cf. Plut. Mor. II. 334 C, *ἀπὸ τῆς ἀρχῆς μέχρι τῆς κορωνίδος.*

3. **terque quaterque**, i.e, again and again.

4. **pagina.** Cf. IV. 89. 6.

II. Introductory epigram to the revised edition of the tenth book. This revised edition is the tenth book as we have it. The original edition was published apparently in A.D. 95, the year before Domitian's death, X. 70, '*Quod mihi vix unus toto liber exeat anno.*' Book IX. was published in A.D. 94. The revised edition of Book X. was published probably about the middle of A.D. 98. first year of Trajan.

1. **prior cura.** Martial identifies the work of producing the first edition with himself, and so speaks of its recalling the hurried work that escaped from his hands prematurely.

decimi libelli, objective genitive.

5. **opes nostrae.** 'My fortune,' used rather in a spiritual, than a material sense, as the context shows.

9—12. Tombs of marble, statues, &c., are monuments that time will destroy, writings that have won applause live as an everlasting memorial.

caprificus. Cf. Juv. X. 145, '*Ad quae Discutienda valent sterilis mala robora fici.*'

Messalae...Crispi. These may be actual facts known to Martial's readers, or the names may be used to typify wealthy

and powerful men, and the present tenses may express only what constantly happens.

dimidios. Cf. Juv. VIII. 4, '*dimidios Curios.*'

11. **fata,** 'death.' Writings are beyond the power of death to hurt them.

nec...et. Not only not...but.

saecula. The lapse of ages enhances their value. Martial, as well as other poets, charged it against some of his contemporaries that they cared for no poet, until he had been buried for years.

12. **monimenta** is used of any record in a wider sense than our ordinary use of the word monument. Cf. XIV. 96, where it is used of a kind of cups named after Vatinius, the cobbler of Beneventum. These cups had long spouts resembling in the popular imagination the nose of the cobbler, '*Vilia sutoris calicem monimenta Vatini Accipe.*' Cf. Juv. v. 46.

III. On a scurrilous poet, who passed off his own epigrams as Martial's. In Epigram 5 of this book, he imprecates a terrible penalty on the scurrilous poet, *stolaeve purpuraeve contemptor*, one who regards not flowing robe or laticlave (matron, or senator). 'May he be sent to Coventry by the very beggars, may he envy the dead when he sees them carried to burial, may he die with dogs prowling round him, and vultures hovering over him waiting for his carcase, and after death be subject to the worst tortures of Tartarus; and, worst torture of all, may he be compelled there to confess that he wrote his own verses.'

1. **vernaculorum** = *vernarum*, cf. III. 1. 6. The *vernae* were notorious for impudence and scurrility. '*Des propos de valets,*' French Transl.

sordidum dentem. Cf. v. 28. 7, '*robiginosis cuncta dentibus rodit.*' Horace, Epod. VI. 15, '*si quis atro dente me petiverit,*' a discoloured tooth is used to express envy and malice. *Sordidum* here perhaps adds the idea of foul language.

2. **circulatricis,** fem. of *circulator.* The latter meant any strolling vagabond, cheap-jack, nostrum-seller, juggler, acrobat, who lived on the populace. The language would be much what we should term '*Billingsgate.*'

3. **sulphurato.** Cf. I. 41. 4.

4. **vatiniorum.** See last epigram, v. 12.

proxeneta. Latinised form of Greek προξενητής. Cf. II. 61. 8.

7. **ut.** The constr. is really a dependent question, *ut* meaning '*how*.'

The sense is, The parrot, the intelligent bird that can imitate the human voice, is as likely to take the harsh cry of the quail, or Canus, the famous flute-player, to care to turn bagpipe-player, as I am to adopt such language as this obscure poet fathers upon me.

psittacus. Cf. Ovid, Am. II. vi.

8. **Canus.** Suet. Galba, c. 12, '*Cano autem choraulae mire placenti denarios quinque dedisse* (*fertur Galba*).'

10. **alba...gemmeus.** Emphatic contrasts to *nigra*. For the sentiment compare preface to Book I.

11, 12. 'Why should one take pains to win a foul reputation, when it costs nothing to hold one's tongue?'

VII. On the expected return of Trajan from the Rhine.

2. **Odrysias.** VII. 8. 2.

3—5. **sic,** &c. 'So may your waters never be frozen, nor you be subjected to the indignity of having a barbarian herdsman's waggon driven over your back.' Cf. VII. 28. 1.

6. **et...et,** introduce two qualifications of the subject to *eas*.

aureis. An allusion probably to the custom of exhibiting in a triumphal procession pictures of the scenery of the conquered countries, in which the rivers would most probably be painted in gilt; but *aureus* the old reading seems more natural, in which case it would mean simply 'rich.' IX. 59. 2.

The Rhine is said to recover its horns (cf. VII. 7. 3), by becoming entirely Roman.

9. **dominus.** Cf. I. 3. 3.

XIII. On a rich man surrounded with every luxury, who made himself or fancied himself miserable, because his mistress would have nothing to say to him.

1. **cathedralicios** = *molles et teneros*. The cathedra was specially the seat of women, and so of effeminate men. II. 14. 8.

reda. III. 47. 5.

2. **in longo pulvere.** In the dust raised by the long retinue, whenever Cotta journeyed.

eques. III. 47. 14.

3, 4. These two lines appear to mean that Cotta possessed

baths fitted up with every kind of warm baths (Baias), and with plunge baths of sea water (Thetis); and that the quantity of rare perfumes that he used in bathing affected the colour of the sea water. Perhaps oil of saffron is alluded to. See Becker's Gallus, p. 378.

3. **triclinia.** Generally explained to mean luxurious seats round the interior of the bath-rooms, but it may probably mean chambers opening out of the bath-rooms, such as the *οἰκήματα εἰς τρυφὴν* (al. *τροφήν*) *παρεσκευασμένα*, mentioned in Lucian, Hippias c. 5. Cotta's baths, it must be remembered, were excessively luxurious.

5. **Setini.** IV. 64. 34.

rumpant. A special application of the use of *rumpo* in the sense of 'to fill to bursting' (Verg. Georg. I. 49, '*Illius immensae ruperunt horrea messes*'), intended here, and in IX. 73. 5, ('*Rumpis et ardenti madidus crystalla Falerno*') to suggest also the transparence of the glass, the wine, as it is poured in, appearing, as it were, to stand outside the vessel, which holds it.

5. **crystalla.** IX. 59. 13.

trientes. II. 1. 10.

6. **pluma,** swansdown. Cf. XIV. 161, '*Lassus Amyclaea poteris requiescere pluma, Interior cygni quam tibi lana dedit.*'

7. **iaces.** On this custom, cf. Horace, Odes, III. x. 19.

moechae. Martial probably uses stronger language than the facts of the case justified with a view to disenchant his friend.

10. **bene est.** 'Shall I tell you what is the matter with you? You are too well off.' *Bene, male est mihi.* Horace, Sat. II. vi. 4, Epist. I. i. 89, Odes, III. 16. 43.

XIX. Sent with a copy of his book to the younger Pliny who lived in the house of Pedo, on the Esquiline. Pliny, Ep. III. 21.

2. **sed non rusticulum.** 'But with some small wit to redeem it.' *non rusticulus = urbanior.*

5. **altum.** 'It is an easy task, the suburra crossed, to mount its high path.' Cf. V. 22. 5.

6. **illic.** On the Esquiline.

Orphea. A group of statuary representing Orpheus with birds and beasts listening to his strains, which came in sight

directly a man reached the top of the path from the suburra. The group apparently stood on the top of a theatre. What theatre is meant, it is impossible to say with certainty, but the one that naturally suggests itself, is the theatre attached to the baths of Titus. See Burn, p. 233.

7. **udi...lubricum.** Generally explained of the effect of the saffron water sprinkled during the performances, cf. v. 27. 7; but this is not a satisfactory explanation of epithets applied to the *outside* of the theatre. Possibly Martial alludes to the appearance of the roof and group in wet weather.

10. **tui Pedonis.** Cf. I. pref.

12. **non tuo,** i. e. unseasonable.

14. **Minervae.** As the patroness of the arts, eloquence among the rest. See also, I. 76. 5.

15. **centum.** Cf. IV. 14.

17. **Arpinis.** The writings of Cicero.

This epigram is quoted by Pliny, l. c. from v. 12. As it was partly in consideration of these verses that Pliny furnished Martial with travelling-money, we may conclude that they were written shortly before Martial's departure from Rome.

XXI. On a poet Sextus, not otherwise known, who affected an obscure style.

1. **Modestus.** Julius Modestus, freedman of Hyginus, freedman of Augustus, and celebrated grammarian. Modestus followed in the footsteps of his patron. Suet. de Ill. Gramm. c. 20, Teuffel, II. 28.

2. **Claranus.** A grammarian of Domitian's time, mentioned by Ausonius, Epist. XVIII. 26, in connexion with Scaurus and Asper, also noted grammarians of that time. Teuffel, II. 161, obs. 2.

3. **Apolline.** The Delphic Apollo who expounded the will of Zeus to men, Aesch. Eum. 19. Cf. Plato Rep. 427 C. *πάτριος ἐξηγητής*, of the same god.

4. **Cinna.** Helvius Cinna, contemporary of Catullus, and follower of the Alexandrian school, who wrote an erudite and apparently difficult epic poem entitled Smyrna. Teuffel, I. 369.

5. **sane.** 'By all means,' if you like it.

6. **ut.** A clipped construction for, *sic placeant ut sine grammaticis placeant.*

sine Gram. Without the necessity for a commentator to expound them. Most of the *grammatici* published commentaries on various authors.

XXIV. Martial celebrates his fifty-seventh (or fifty-sixth?) birthday on the first of March, by offerings of cakes and incense (IX. 90. 15—19, Horace, Odes, III. viii.) to his genius.

3. **et puellae.** See reference quoted above. Men generally sent presents to girls on this day. But Martial, thanks to the lucky accident of his birthday, *received* presents from girls, as well as (*et*) from his male friends.

4. **quinquagesima...septimamque.** A curious and very artificial condensation, for *quinquagesima septima liba et quinquagesimam septimam acerram;* that is, he offers cakes and incense for the 57th time.

6. **si tamen.** 'That is, if,' expresses a readiness to withdraw a statement, if objected to, a use that has grown out of the use of *tamen* with ellipse of the *quanquam* clause, (*et quamquam rogo*), *si tamen expedit* (*rogo*). Cf. Ovid, Trist. III. xiv. 24, '*Nunc incorrectum populi pervenit in ora, In populi quidquam si tamen ore meum est.*'

9. **aretis.** The three stages of life, early manhood, middle age, and old age, expressed perhaps with reference to the number of *missus* in a day's racing in the circus, which at this time was, as a rule, 24. This multiplied by three gives a number near enough to the 75 of Martial's wish to suggest the allusion to the circus. Friedländer, II. 326. Compare VII. 32. 13.

10. **Elysiae puellae.** Proserpine.

11. **post hoc.** Friedländer's emendation (comp. I. 103. 5, IV. 73. 8, VII. 64. 2), instead of *post hunc.* 'After this I will not ask Nestor for a single day.' That is, 'not Nestor's long life would make me wish to live beyond that'...With Schneidewin's reading, *hunc* must agree with *Nestora*, the concrete for the abstract.

nec=*ne quidem.*

XXVI. On another centurion friend of Martial, Varus, who died in Egypt.

1. **Paraetonias**=Egyptian, from a town in the Cyrenaica with a large harbour. Statius, Theb. v. 10, *Paraetonius Nilus.*

vite. The centurion's vine-rod, Juv. XIV. 193, Mr Mayor's note.

4. **Lagaei.** Egyptian, from Lagus, father of Ptolemy I.

6. **tura.** Perfumes were thrown on the burning pyre by friends. The so-called lachrymatories were used for this purpose. Becker's Gallus, p. 517.

7. **victurum,** from *vivo.* For the sentiment compare Ep. 2 of this book, vv. 11, 12.

XXVIII. On the temple of Janus in the Forum Nervae, I. 2. 8. It is uncertain whether this temple was built by Domitian, who began that Forum, or Nerva, who completed it. Statius, IV. iii. 9, '*sed qui limina bellicosa Jani Justis legibus et foro coronat,*' though showing that Domitian began this Forum is not conclusive as to who built the temple of Janus Quadrifrons, because he may be referring to the old temple of Janus. From this epigram appearing in the second edition of the 10th book one would rather infer that Nerva was the Caesar meant; for Martial would hardly sing Domitian's praises in A. D. 98.

1. **sator.** As the god who influenced the beginning of everything, the order of the universe included. Compare Ovid, Fasti, I. 103—112.

2. **primum.** Ovid, Fasti, I. 171 sqq. Janus was invoked first in all undertakings, and in all prayers his name was mentioned first, even before that of Jupiter. The reason is given, Ovid, l. c.

3. **pervius.** The old temple of Janus was in the shape of a single arch, standing between the Forum Romanum and Forum Julium, affording communication between the two. Ovid, Fasti, I. 258, where see Mr Paley's note. The traffic between the two *fora* would of course be very great: hence *plurima Roma. Roma=Romani.*

5. **donis** means probably only the ornamentation of the new temple. For the use of *dona* applied to buildings, cf. VIII. 65. 7.

6. **tot,** &c. That is, Janus had now as many faces as there were *fora.* 'It is at once evident that this temple of Janus Quadrifrons had reference to the fact that the forum formed a passage (*transitorium*) in one direction between the *Forum Romanum* and the *Subura,* and in the other between the *Forum Augusti* and the *Forum Pacis* (*Vespasiani*).' Burn, p. 137.

8. The sense is, preserve to us a lasting, and uninterrupted peace.

XXX. On the Formian villa of Apollinaris (IV. 86). It was on the coast overlooking the sea; perhaps it was built in the sea on piers, cf. vv. 17—19.

2. **oppidum**. Jocosely applied to Rome.

5. **sanctae**. 'Blameless,' cf. VII. 17. 3.

uxoris. The wife of Apollinaris apparently possessed a villa of her own at Tibur.

6. **Tusculum**. Much frequented by the Romans (Horace, Odes, III. xxix. 8), as were all the places in Latium enumerated here.

Algidos. Adj. of Algidum, the mountain in Latium. Horace, III. xxiii. 9.

7. **Praeneste**. Horace, Odes III. iv. 23.

Antium. Where the famous temple of Fortune was. Horace, Odes, I. xxxv. 1.

8. **Circe**. That is, Circeii. Cf. v. 1. 5.

Dardanis. Because founded by the Trojans, and named after the nurse of Aeneas, Verg. Aen. VII. 1—2. Caieta was a town, and harbour, about four miles from *Formiae*.

9. **Marica**. The goddess of the coast of Minturnae. Her grove was in Minturnae, which was situated on the right bank of the Liris, about three miles from the sea, and on the Appian way. The neighbourhood was unhealthy, but, owing to its position, popular. Horace, Odes. III. xvii. 7.

10. An obscure line. Probably, a place in the neighbourhood of a spring, or fountain, of the same name as the Carian Salmacis, is meant. The Italian Salmacis is, like the Carian, represented as a nymph; but some local information is wanting to explain the allusion satisfactorily. *Vena*, for the waters of an open lake, is a strange use; possibly the canal from Baiae to the Lucrine is meant. Some commentators understand the verse as expressing simply the voluptuous character of the waters of the Lucrine.

12. **viva quies**. There is just sufficient breeze to prevent a dead calm, but not enough to make a rough sea or swell. Formiae was situated on the innermost point of the *Sinus Caietanus*.

15. **purpura**, fan. Peacocks' tails were often used for the purpose. XIV. 67, '*Lambere quae turpes prohibet tua prandia muscas, Alitis eximiae cauda superba fuit.*' The duty of fanning their mistresses belonged to the *pedissequae*. Plautus speaks of *flabelliferae*, Trin. 251, where see Wagner's note.

18. **alte.** Apparently = *desuper.*

Compare Pliny's description of a similar villa of his own. He is speaking of two villas, one built on the cliff, the other on the sea. '*Illa fluctus non sentit, haec frangit: ex illa possis despicere piscantes, ex hac ipse piscari hamumque de cubiculo ac pene etiam de lectulo, ut e navicula, jacere.*'

20. **tuta de suo.** Safe in its own resources. *De* signifies the source of the safety. The meaning is that, whatever the weather may be, the table can be supplied with sea, and fresh-water fish from the *piscina* (IV. 30).

21. **rhombum.** III. 60. 6.

lupos. II. 37. 4. *vernas*, 'home-bred.' Cf. III. 1. 6.

22. **muraena.** II. 37. 5.

delicata. IV. 30. 16, which epigram also compare for the tameness of the fish.

23. **nomenculator.** In app. to the master, 'calling them by their names.' The word is generally applied to a slave, kept for the purpose of reminding his master of the names of people whom he met. Becker's Gallus, p. 212.

mugilem. The *mugil* or *mugilis* appears to have been the same as the *κεστρεύς* or *κέφαλος*, prob. a species of mullet. According to Pliny it shared the delusion of the ostrich in thinking that if its head was out of sight, its whole body was hidden.

24. **mulli.** II. 37. 4.

26. **quot.** How many days at Formiae does the busy year reckon against you? The year is said to grant Apollinaris holidays as a favor, Martial meaning to imply the man's extreme reluctance to leave his duties in the city.

imputat. Cf. III. 6. 3.

28. **ianitores.** Porters. One of the class of slaves known as *vulgares*. Becker, Gallus, p. 211.

29. **dominis.** Dat. of the agent (so called), really the ordinary dat. of reference. Your master and mistress are concerned in procuring, paying for, all this.

XXXI. Calliodorus had sold a slave for 1200 sesterces, in order to dine well for once in his life; but he spent almost all the money on a mullet of four pounds weight. Martial says it was ill-dining to eat the price of a man in one fish. There is a play on the word *bene*.

4. **pompa.** The grand show, the pride of the table.

caput. The chief dish. Cic. Tuscul. v. xxxiv. 98.

6. **hominem.** Compare the same expression used in a different sense in 'the Antiquary,' c. xi. "It's no fish ye're buying: its men's lives."

XXXV. On the poetess *Sulpicia*, who wrote erotic and witty verses addressed principally to her husband Calenus. This is of course quite a different lady from the Sulpicia of Tibullus. Two lines from her poems are quoted by the Scholiast on Juv. vi. 537. The satire published as hers, and appended sometimes to editions of Ausonius, Petronius, and Juvenal, sometimes published separately, is generally considered to be spurious, and is very probably the production of some 15th century poet. Teuffel, II. 135. According to Martial, here, Sulpicia would have nothing to do with stories of impure loves, but wrote chaste love verses, full of life, sprightliness, and wit, but free from impurity. Her sportive effusions were such as those Egeria might have charmed Numa with in their leisure moments. Sappho might have been improved both in style and modesty had she enjoyed the privilege of associating with Sulpicia. Phaon would undoubtedly have made love to the latter, but to no purpose; for even a god could not induce her to live apart from her Calenus.

7. **Byblida.** Ovid, Met. IX. 454.

nec. *Ne quidem.*

8. **docet.** 'Tells the world of.' Used partly perhaps as Horace uses it, Odes II. xix.; partly with reference to the moral instruction people are supposed to derive from reading Sulpicia's verses.

Docere fabulam is really a different use of the word.

9. **delicias,** &c. 'Charming badinage.'

11. **sanctiorem.** Cf. VII. 17. 3.

12. **nequiorem.** Cf. I. 109. 1.

18. **durus.** To Sappho.

XXXVII. Addressed to Maternus, a countryman of Martial's, and leading advocate, or perhaps juris-consult at Rome. Martial, by way of announcing his own departure for Spain, indirectly extols that country in comparison with Italy. The key-note of the satire is in v. 19.

1. **iuris.** The whole body of common law.

sanctissime. 'Most conscientious.'

legum. Special laws.

4. **Callaicum.** Cf. IV. 39. 7, used here for 'Spanish.'

si quid is used as one word, an indefinite interrogative. 'Is there anything?' Strictly speaking, it is elliptical, *quid mandas, si quid mandas?* What are your orders, supposing you have any?

Martial enquires whether there is any commission he can execute for Maternus in Spain, apparently by way of tantalising him.

5. **Laurentino.** A district about 12 miles from Rome, with marshes about it, where apparently Maternus had a villa.

ranas ducere does not necessarily mean that Maternus fished for frogs, but that they were what he was most likely to catch. It weakens the satire to suppose a zeugma here for *ranas (audire) et acos ducere.*

6. **acos.** Small worthless fish.

7, 8. The sense is, that the mullets of the Spanish sea were so large that no one thought of keeping any that he caught under 3 lb. weight (the average weight of mullet was 2 lb.), but threw them back into the water.

saxa. The mullet, according to Pliny, IX. § 64, fed on sea-weed amongst other things. This it would find most readily among the rocks.

9. **pelorida.** A kind of muscle. Martial opposes it to the oyster, VI. 11. 5. The sense here is that in Italy oysters are above an ordinary man's means living in the country, and he has to put up with inferior fish, whereas in Spain, oysters as fine as (not envying) the Lucrine are so plentiful that slaves eat them.

summa mensa. At your best dinners, lit. 'when your table is at its highest or best.'

Some translate, 'to finish your dinner with &c.,' but shell-fish formed part of the *gustus.*

10. **quodque.** Some shell-fish is meant, but it is impossible to say what. *Cortex* is used simply for 'coating' or 'covering.' Very possibly the common muscle is meant.

11. **liventia.** Cf. IX. 23. 5.

13—17. Here you will hunt the useless fox, who will maim your dogs. In Spain, I shall use my net, still wet from being used in the sea, to catch the plentiful hares.

17. **piscator,** sc. *tuus.*

19. **cena.** 'All the provisions you get at the seaside come from town.'

XLVII. To Julius Martialis (I. 15), on the means to increase one's happiness.

4. **non ingratus.** A farm that repays the toil expended upon it. Cf. Horace, Odes, III. xvi. 20, '*segetis certa fides.*'

focus perennis. A kitchen fire never idle, i.e. constant supply of provisions in the house.

5. **toga.** The obligation to wear the *toga* was one of the greatest nuisances of city life; the absence of it one of the great charms of life in the country. This especially applied to clients like Martial and his friends. Cf. I. 108. 7, IX. 100, XII. 18. 17 (from Spain), '*Ignota est toga.*' The man of hereditary wealth could to a great extent avoid the *toga* if he pleased.

6. **vires ingenuae.** Mr N. Pinder rightly explains as 'delicate, genteel strength,' that is, strength adapted to the purposes of an educated gentleman who does not depend for his livelihood on mere robust, beast of burden strength. III. 46. 6, '*Invalidum est nobis ingenuumque latus.*' For this sense of *ingenuus* compare also VI. 11. 6, '*non minus ingenua est, et mihi, Marce, gula.*' 'I have a gentleman's palate as well as you.'

12. **velis.** Subjunctive of hypothesis, without conjunction. 'Supposing you to be content to be what you are, and to desire no other lot in preference.'

XLVIII. Martial invites six friends to an unpretentious dinner.

1. **Phariae.** IV. 11. 4.

sua turba. Priests and worshippers.

iuvencae. II. 14. 8.

The worshippers of Isis assembled in the temple twice in the day. Early in the morning (the first hour) they roused the goddess with hymns chanted to the accompaniment of flutes. In the evening, after a similar service, they solemnly announced the hour to the goddess (compare the announcing of the hours to Jove at the *Epulum in Capitolio*, Seneca, ap. Augustin, de C. D. VI. 10; Marquardt, III. 334), wished her 'good night,' and so departed. The temple was then closed till the next morning, Tibullus I. iii. Gaston Boissier, Religion Romaine, I. 365.

2. **pilata.** This line is in all probability corrupt. Friedländer, comparing XIV. 163. 1, '*Redde pilam sonat aes thermarum,*' suggests for the first half of the line, '*Atque pilam reddit.*' But he suggests nothing for the second half. E. Wagner has suggested '*jam aere jubente* (or *sonante*) *cohors,*' to which F. objects that the elision though not without parallel (XII. 68. 3. *Non sum ego causidicus*) is objectionable, but more particularly that *cohors* could *not* be used unqualified for a company of ball-players. Heinsius emended the line thus: '*Et pila jam, tereti jam subit aere* (or *orbe*) *trochus,*' but the sense of *subit* in his emendation is not clear.

3. **temperat**, opposed to *nimio* and *immodico*. The eighth hour was as a rule the hour when bathing began in the public baths, and was the hour fixed by law by Hadrian for the baths to open. At this time they appear to have opened as early as the sixth hour (perhaps an hour earlier, Juv. XI. 204). In the generality of baths the heat appears to have been gradually reduced from the sixth hour. Those persons therefore who required a higher temperature than the ordinary took their baths earlier.

The 'immoderate Nero' here evidently means a temperature such as that regularly maintained in the *thermae Neronianae*. Cf. III. 25, of a frigid speaker, '*si temperari balneum cupis fervens, Faustine.....Roga lavetur rhetorem Sabinaeum. Neronianas hic refrigerat thermas.*' Both Martial and Statius are loud in their praises of the elegance and comfort of these *thermae*. They were situated in the Campus Martius, near the Parthenon. They were afterwards restored by Alexander Severus, and named after him *Alexandrinae*. Burn, p. 341.

5. **Stella.** I. 61. 4.

Nepos. VI. 27.

Cani. I. 61. 9.

Cerealis. A friend of Martial, addressed XI. 52.

Flacce. VIII. 45.

6. **sigma.** IX. 59, 9.

Lupum. A friend of Martial, whom the latter advises to make his son an auctioneer, or an architect, if he wishes him to get on in the world, v. 56. To him is also addressed XI. 18. But it is a question whether that epigram proves him to have been the donor of the estate there mentioned. Brandt. Vita Mart. p. 30.

9. **lactuca...porrum.** III. 47. 8.

sedens, and **tonsile** = *sessilis*, and *sectile* or *sectivum*.

10. **herba.** *eruca.*

11. **lacertos.** A cheap sea-fish, eaten with eggs chopped small, and rue (*rutatis*), which were placed either round or upon it. Coupled with the *cybium* (XI. 27), salted slices of fish (III. 2. 4), also a cheap dish. Comp. Juv. XIV. 131, Becker's Gallus, p. 459.

12. **madidum**, served with *muria*, IV. 88. 5. Compare the description in Becker's Gallus, p. 114.

sumen. II. 37. 2.

13. **gustus.** III. 50. 4.

cenula, in the restricted sense of *cena=fercula*, the second or substantial part of the dinner, between the *gustus*, and the *mensae secundae* (sweets). The diminutive is explained by *una mensa*, the latter being used in the sense of 'a course,' *ferculum*. So *cœna* is used, XI. 31. 5.

15. **structoris.** The slave whose duty it was to arrange the dinner, and also to act as a *scissor*, or *carptor*. Comp. Juv. V. 120, sqq.

ofellae. Meat-balls; pork or beef (the tenderest part), cut, or rolled in a ball, and dressed, or stuffed, with various condiments. They might be made very simply, as here, and XII. 48. 17, *subitae ofellae*, or very elaborately. Apicius gives a receipt for one kind which required two or three days to prepare, VII. 265. The word is apparently not a diminutive, but connected with a Sanscrit root pal=Greek πελ, or φελ, Germ. bol, meaning 'round.' The word *offa* (from which was derived a dim. *offula*) seems to have been a mutilated form of this word.

16. **fabrorum**, sc. *cibus.*

prototomi, sc. *coliculi.* Cf. XIV. 101.

rudes. Fresh, young, tender.

19. **Nomentana.** Possibly from the poet's own farm, but if it was like the rest of the produce of that estate, his guests were much to be pitied.

20. **Frontino.** Consul for the second time, B.C. 97. This epigram therefore belongs to the second edition only. This man was inspector of aqueducts under Nerva, and author of 'an account of the Aqueducts of Rome,' as well as a military treatise, *Strategemata.*

prima. Friedländer, III. 338, approves of the emendation of Heinsius, *trima*, but there is more humour in *prima.*

bis for *iterum* is curious. Facciolati gives no parallel.

23. **prasino...veneto.** The green and blue factions in the circus. On these factions and colours see Friedländer, II. 307 sqq. Mayor on Juvenal, XI. 198.

24. **faciunt.** There seems no necessity to alter **this** to *facient* or *faciant*. Martial says his guests were made to talk of such topics as the circus factions, and therefore, as a fact, his wine brought no one into trouble.

XLIX. On a man who gave his guests inferior wine in gold cups. The point of the epigram is the play on the word *plumbeus*, v. 5.

1. **amethystinos.** Cups of glass of the colour of the amethyst.

trientes. II. 1. 10.

2. **nigro.** Of the deep colour of the best wines cf. IX. 90. 5.

madeas, opposed to *propinas*, means that *Cotta* was in the habit of drinking Opimian wine by himself. This is probably at a large client's dinner.

Opimiano. Cf. I. 26. 7.

3. **propinas** here means simply 'to give to drink.' Comp. XII. 74. 9. Martial scans both *prōpino* and *prŏpino*.

modo qualifies *conditum*.

Sabinum. A cheap, though not bad, wine. Horace, I. XX. 1.

5. **plumbea.** This sense of 'inferior' or 'worthless' seems to be derived by metaphor from bad coins, made of, or debased with, lead, but it is generally applied where the sense of 'heavy,' 'dull,' 'lifeless,' is suggested as well. Martial, X. 94. 4, speaks of the leaden apples from his Nomentane farm, where the word is opposed to *cerea*.

Plumbeus is used (apart perhaps from this metaphor) of the intellectual faculties. Cic. Tusc. I. 29, *nisi plane in physicis plumbei sumus* (blockheads).

L. On the death of Scorpus the famous charioteer of the period, v. 25. 9—10.

1. **Idumaeas.** Verg. Georg. III. 12, '*Primus Idumaeas referam tibi, Mantua, palmas.*' Horace, Epist. II. ii. 184, '*Herodis palmetis pinguibus*,' a purely literary epithet.

Victory, Favor (the support of partisans), Honour, and

Glory, are all personified as presiding powers of the circus, whose occupation is gone now that Scorpus is dead.

3. **munera.** In apposition to *comas*.

4. **coronatus.** Besides receiving the palm branch, the victorious charioteer was crowned with a wreath of silver or gold.

6. **nigros equos.** An allusion possibly to the horses of Pluto, but the whole expression is only an artificial way of expressing characteristically Scorpus's departure to Hades.

7. Schneidewin's punctuation seems to be objectionable. It would be better to write a colon at *brevisque*, understanding *fuit*. 'The goal of the circus (*illa*) was always swiftly neared by your car, which made the distance short: why was your life's goal so near also?'

properata and **brevis** are very artificially applied to *meta* to express that the distance between the starting point, and the goal was hurriedly accomplished, and shortened by the speed of Scorpus.

LI. Addressed to Faustinus, III. 58, regretting that occupation in Rome deprived him of the enjoyment of his villa at Anxur.

1. **Tyrius.** i. e. *vector Europae, Tyriae puellae.*

2. **Taurus** rising in April is said to look back on the constellation of preceding month, Aries.

Phrixei agni. The ram that carried Phrixus and Helle over the sea, and became the constellation Aries.

alternum. A constant epithet, IX. 51. 7—8.

Castora. 'The winter has fled from the alternating Castor,' means that the spring had fully come, the constellation of the *gemini* rising in April.

4. **Ismarium.** i.e. Thracian. Verg. Ecl. VI. 30.

Attica. Cf. I. 53. 9.

5. **Ravennae** is perfectly hopeless. *Dies Ravennae* cannot be Latin for 'days spent at Ravenna,' nor is it all probable, as Mr Paley assumes, that a man would call a villa at Anxur, 'his Ravenna.' *qualem...Ravennam* is not much more intelligible. Some emendation is required. *recessus* (cf. ep. 58. 1 of this book) is a very obvious one, and has been suggested.

6. **quies.** Cf. X. 47. 5.

8. **Anxur.** V. 1. 6.

9, 10. Cf. x. 30. 17. The villa commanded a view of the sea, and river both.

11. **Marcelli**, sc. *theatrum*. Cf. II. 29. 5.

Pompeianum. II. 14. 10.

sed nec. 'Aye and there are no theatres, &c.' Martial evidently means that to get away for a time from the fashionable routine of city life was enjoyable, another inducement to visit Anxur.

12. **triplices**, viz. of Agrippa, Nero, and Titus.

fora. x. 28. 6.

LVIII. Martial apologises to Frontinus (x. 48. 20), for not visiting him in Rome for the purpose of holding literary converse such as they had enjoyed at Frontinus's villa on the bay of Naples.

1. **Anxuris.** See last epigram.

2. **propius Baias** and **litoream** both qualify *domum*.

3. **et quod** &c. '*que les impitoyables cigales respectent.*' Fr. Transl. **inhumanae** expresses the merciless annoyance of these chirping insects, loudest in the hottest weather.

5. **dum**, with perf. indic. expressing an action contemporaneous with the action of the apodosis, but regarded by the speaker, as over, and done with, something different from what is going on at the time at which he is speaking. 'While I haunted (as I do no longer).' Comp. Cic. Philipp. XIV. 12, '*Actum est igitur vobiscum, fortissimi, dum vixistis, nunc vero etiam sanctissimi milites.*'

6. **terit.** Cf. IV. 8. 1.

9. **suburbani.** Nomentani.

10. **Quirine.** The temple of Quirinus stood on the Quirinal, but the exact site of it is unknown. Martial's house stood on the same hill (IX. 18) near the temple of Flora. VI. 27.

12. **damna**, loss of time.

14. **et non** = *licet non officiosus sim*, though I do not perform my *officium*, pay my daily court to you, as a client, I love you none the less.

LXII. To a *Ludi magister* imploring him to spare his pupils in the hot months of the year. Cf. IX. 68.

2. **capillati**, boys. So *cirrati* is used by Persius, I. 29.

3. **delicatae** belongs in sense to *chorus*. Martial wishes that he may be the idol of a most select academy.

mensae. Either a table at which the pupils sat when writing or doing sums, or the board on which the master demonstrated. Marquardt v. i. 99.

4. **calculator.** A teacher of arithmetic. Under the empire boys were often sent to a special teacher for this branch of their education. Such a man taught arithmetic only.

notarius, perhaps another special teacher of short-hand writing: cf. v. 51. 2; but it may possibly mean a writing master simply.

8. **cirrata,** sc. *scutica.*

Scythae, adj. = *Scythicae.* Hides for leather making were imported from Scythia, especially from Tanais, at the mouth of the river of the same name. Strabo XI. ii. 3.

9. **Celaenaeus.** He contended with Apollo in a trial of musical skill at Celaenae in Phrygia.

10. **ferulae,** another instrument of corporal punishment. It was used on the hands. It was the Greek *νάρθηξ*—the stalk of a tall umbelliferous plant—used by the Greeks for the same purpose, among others, as that mentioned here. Juv. I. 15. On school holidays see v. 84. The long summer holiday, applied only apparently to country schools, when the boys were required for agricultural purposes during the hot months.

LXV. Charmenion affects to see a great likeness between himself and Martial, and addresses him as brother. Martial resents the comparison.

1. **Corinthiorum.** The most luxurious and effeminate people in the Roman empire.

6. **flexa.** III. 63. 3.

11. **nobis,** a very doubtful line. *Fistula* is a conjectural emendation for *filia:* with either *nobis* must be the dative, and *quam tu* supplied after *fortius.* Prof. Conington supposed that *fistula,* if the right reading, must mean the 'windpipe,' in which case *fortius* would be used absolutely—very nearly as a positive degree. The emendation suggested by Aurelianus, given in Schneidewin, edition I, '*non nobis lea,*' seems to give a much better sense than the text. Friedländer would read 'nobis *ilia* fortius loquentur.' This has the advantage of being nearest to the MSS. reading. It would imply, I suppose, that Martial could produce a voice as loud and louder than Charmenion's, with another organ quite remote from the windpipe.

LXX. Potitus has complained that a year has elapsed

since Martial published his last book, and he is scarcely ready with a new one. Martial pleads in excuse the inroads that friendship and clientship make on his time.

5. **non.** There is some doubt whether *nunc* or *non* is the right reading. The sense however in either case is clear. Martial says 'I get up before daybreak to pay my respects at a levée.' For *nocturnus* comp. x. 82. 2, '*Mane vel a media nocte togatus ero*,' and Juv. v. 19 sqq. If *nunc* be the right reading, *resalutantes* would appear to mean 'who return my call (on another day),' implying another inroad on Martial's leisure. But *non* seems preferable, 'who take no notice of my greeting,' alluding to the insolent behaviour often exhibited by the *patroni* at these morning levées. Comp. Friedländer, I. 365. *resaluto* is not, I believe, used anywhere else in the sense of 'returning a call.' The reading *nunc* also seems out of keeping with v. 6.

6. **gratulor.** 'I go to offer my congratulations'—e.g. on birthdays, on accession to office, &c., &c.

7. **nunc**... 'Sometimes' implying different duties that his clientship imposes on him on different days. The *salutatio* was probably the same every day.

Dianam. It is possible that Martial means that he affixes his seal as a witness to some document in a temple, or in the precincts of a temple (VII. 51. 4). But Prof. Conington's suggestion, 'I sign a document by moonlight,' is very attractive. Certainly he is right in understanding *luciferam* to indicate the time at which the document is signed, whichever translation of *Dianam* is adopted; 'I go at early twilight to sign, &c.' the line referring as he says to an engagement between the early *salutatio*, and the first hour.

9. **reduces choreae** seems quite inexplicable, and is very likely corrupt. Friedländer, I. 389. Mr H. A. J. Munro quoted by Friedländer, Recensio locorum, &c., has most ingeniously suggested *coronae* as an emendation, that is, the crowds who thronged the tribunals of Consuls and Praetors, and escorted them home after the business of the day was concluded. Cf. II. 74. 1—2, XI. 24. 1. *Reduces* would thus be used in a transitive sense, a force which it has in '*Fortuna redux*,' VIII. 65. 1, '*Redux Iupiter*' VIII. 15. 2.

10. **poeta.** On the recitations by poets at which they expected their friends to attend, see (if time is no object) Mr Mayor's note on Juv. III. 9. If a noble or rich dilettante were going to recite, Martial would of course be obliged to go. If a brother poet were going to recite, it would be Martial's interest

to go, that the brother poet might do the same for him another time.

The younger Pliny thought it a duty to attend. Epp. I. 13.

11. **sed nec.** 'Then too one cannot say 'no' to a pleader with safety, nor yet to a rhetorician, or a Grammarian, if they ask one.' *Sed*, implying a previous *non modo*. Cf. I. 43. 9.

negare. Cf. Ovid, Metam. XIII. 741, '*potes his impune negare.*'

Martial dare not refuse the *causidicus*, probably because the latter would be his patron. The rhetor and grammarian he would be afraid to offend, as literary critics, who might do him an ill turn.

13. **balnea.** Cf. III. 7. 3.

LXXI. On the parents of Rabirius (VII. 99. 3), who died on the same day, were burned on the same pyre, and buried in the same ground, marked by a marble *cippus*.

4. **candidiore** = *feliciore*—derived from the use of the white stone to mark a happy day. VIII. 45. 2.

7. **hos.** Rabirius mourns for these parents, as though they had been cut off in the flower of their age: that is carrying grief to an unreasonable excess.

quaero = *requiro*, or *desidero*, to look in vain for, so to miss or mourn the loss of.

8. **improbius.** Cf. XII. 18. 13.

LXXIII. Sent to a friend who had the same *praenomen* as the poet in return for a present of a toga. There is nothing to show who this Marcus was. All that can be inferred is that he was an eloquent man and a scholar.

littera = *epistola*. For this use in the singular number, cf. Ovid, Heroid. III. '*quam legis a rapta Briseide littera venit;*' perhaps strictly it should be rendered, 'writing' rather than 'a letter.'

2. **Ausoniae.** Roman. So IX. 86. 2. '*Ausonio ore,*' and Ovid, Ex Ponto, II. ii. 72, '*Ausonium imperium.*' The *toga* was specially the Roman garment, both as peculiar to the Roman citizen, and only worn in Rome.

superba. The emendation of Heinsius is a questionable improvement on *severa*. It proceeds on the assumption that *Ausoniae* means Italian, that is, made in Italy.

3. Fabricius, used as a type of old-fashioned Roman frugality.

Apicius. The most luxurious man of his age. III. 22.

4. **Maecenas.** Cf. Juv. XII. 38, 39, '*vestem Purpuream teneris quoque Maecenatibus aptam*,' and Mr Mayor's note on I. 66.

eques. Cf. Horace, Odes, II. xvi. 20.

6. **quacumque**=*quavis*. I. 41. 18. **litat.** Cf. IX. 31. 9.

7. **a te.** Therefore it is valued even far above its intrinsic value.

possem. 'Could I have failed to like your gift I could have found pleasure in seeing my own name.' The similarity of the names of Martial and the giver of the *toga* added a charm to the gift. Professor Conington would understand *nomen meum* of Martial's name embroidered on the toga.

10. **iudicium** in a pregnant sense, 'The good opinion.'

LXXVII. On Carus who died very rapidly of fever. Notwithstanding the assumption of all the commentators, it is pretty evident from the epigram that Carus was not a doctor. Maximus very possibly was.

2. **illa.** The fever, which in the natural course should have turned into a quartan, cf. Juv. IV. 57, '*jam quartanam superantibus aegris*,' when the cold weather gives patients hope that their disease will assume the milder form.

4. **servari.** If *ille* is the right reading Martial must intend a *double* or perhaps *triple entendre*. His words might mean that the patient ought to have been saved for his physician to heal, that is, that the physician had not had a fair chance to use his skill, or that he ought to have been saved to swell his physician's bill, or lastly that he ought to have been saved for his physician to kill, that the rapidity of the fever did not give the physician a chance of blundering. But more probably *illa* is the right reading, meaning the *sacra nocens febris* as opposed to the quartan; Carus should have recovered, at least so far as to find himself afflicted only with the milder disease, the virulent malady should have been kept (after Carus had done with it) for the physician, who pretended to cure such ailments (*suo*) and failed in this case to do so. Prof. Conington suggests that if it could be established that Carus was a curer of Quartans, we might restore *illa* in v. 4, and *sanari* instead of *servari*.

LXXVIII. To Macer on his departure as propraetor to Dalmatia. Macer had before this been curator of the Appian way. X. 17, '*Mensorum longis sed nunc vacat* (has only

leisure for) *ille libellis. Appia quid facies si legit ista* (my poems) *Macer?*'

1. **Salonas.** Salonae on the sea, the principal town of Dalmatia; it stood on the banks of the river Jader (Lucan IV. 404) which runs into the Adriatic. The modern name Spalatro is said to be a corruption of *Salonae palatium* from a palace built there by Diocletian.

2. **ibit.** Sc. *tecum*. The passage is evidently a reminiscence of Horace Odes, I. 34. 21 sqq.

3, 4. There can be little doubt that Friedländer's emendation, *si* for *et*, with a full stop after *recti*, and a comma at *pudorem*, ought to be adopted.

5. **auriferae.** Gold was discovered in Dalmatia in considerable abundance in the reign of Nero. Pliny, N. H. 33 § 67.

8. **udo gaudio.** 'Joy dashed with tears,' joy at having known him, sorrow at losing him.

Dalmata. The subst. (Gk. Δαλμάτης) meaning a Dalmatian; here the voc. case.

9. **nos.** The epigram was evidently written on the eve of Martial's departure for Spain.

14. **sic,** sc. *ut te laudabo.*

LXXIX. Otacilius trying in everything to imitate his great neighbour Torquatus will, Martial thinks, share the fate of the frog who endeavoured to inflate herself to the size of the bull.

1. **lapidem.** I. 12. 4.

praetoria, a country mansion, strictly speaking, the master's residence (head quarters) in the villa. See Juv. I. 75, Mr Mayor's note.

3. **thermas.** Comp. VI. 42. 11—15.

4. **cucuma.** A large seething pot. Otacilius had furnished a room with one of these and a fire, and called it his *Thermae.*

daphnona, a laurel plantation. Cf. *platanona* III. 19. 2.

6. **castaneas.** The nuts are here meant, not the trees.

7. **vici magister.** On these local magistrates comp. Juv. X. 103, *pannosus vacuis aedilis Ulubris*, and Horace, Sat. IV. 34—36.

LXXXV. Ladon, an old boatman of the Tiber, had bought land close to his favourite river. This land he protected from

winter floods by making a dam of his old boat, filled with stones and sunk. Martial says that it is a thing unheard of that a sailor should profit by the sinking of his craft. On the overflows of the Tiber cf. Horace, Odes I. ii., Tacitus, Ann. I. 76.

5. **emeritam**, 'old,' 'done with.' A metaphor from the army. *Emeritus miles* was a soldier who had served his time, and earned his discharge.

6. **vadis**, the waters.

LXXXVII. On the birthday of a pleader, Restitutus. Martial invites all his clients to send presents appropriate to their callings and pursuits. He sets the example by sending a poem.

2. **Restituti** depends on *Kalendas*.

3. **linguis**...**lites**. The formula by which the priest demanded holy silence for the due performance of solemn rites. The simple formula was *favete linguis*, εὐφημεῖτε, but the poets amplify it in various ways. Cf. Ovid, Fasti I. 71, '*linguisque animisque favete*...*Lite vacent aures &c.*' In the *tacete lites* there is possibly an allusion to the closing of the law-courts. Martial means that the birthday of this man ought to be kept as holy-days when all discordant voices should be hushed. Cf. Horace, Odes III. i. 2, Orelli's note.

5—7. The articles mentioned here, the tapers, pugillares, and napkins were the commonest, and smallest presents made on such occasions. v. 18, '*quod tibi Decembri mense quo volant mappae*...*cereique &c.*' II. 6. 6, IV. 46. 17.

5. **aridi** = *pauperis*. Cf. X. 75. 11. '*sportula*...*quadrantibus arida centrum.*' Cic. pro Rosc. Am. c. 27, '*In rusticis moribus, in victu arido, in hac horrida incultaque vita, istius modi maleficia gigni non solere.*'

9. **Agrippae**. That is, from the *septa*. Cf. II. 14. 5.

tumidus. Self-important.

10. **Cadmi**, &c. = *Agenoreas* (II. 43. 7), = *Tyrias*, I. 53. 5.

11. **pugnorum**. Cf. Juv. III. 278 sqq.

12. **cenatoria**. Subst. dinner dresses = *syntheses*. II. 46. 4. XIV. 135, '*cenatoria: nec jora sunt nobis nec sunt vadimonia nota: hoc opus est pictis accubuisse toris.*' The special appropriateness of the gift is not apparent here, but possibly some individual person is here alluded to, celebrated for his *syntheses*, as Cordus for his *paenulae*, and Publius for his *lacernae*. II. 57. 3—4.

14. **sardonychas.** II. 29. 2. IV. 28, 4. 61. 6.

sed. I. 43. 9.

15. Cf. VIII. 6.

16. **Phidiaci.** IV. 39. 4.

LXXXVIII. On a man who attended the Praetors to and from the courts (cf. X. 70. 9), and carried their papers &c. for them, for the purpose apparently of tampering with them.

1. **persequeris.** If this line is right as it stands, *praetorum libellos* must be equivalent to *praetores cum libellis*. But another reading is *praetorem*. If this be adopted, *omnem* must be read, and a semicolon written after *Cotta* instead of a comma.

2. **officiosus.** 'Very attentive.' Ironical.

XCII. Addressed to Marius of Atina, to whom Martial entrusts his Nomentane farm, with its *sacra*, and whom he hopes the gods, there worshipped, will regard as his partner and representative.

1. **cultor et comes.** A hendiadys, = *qui mecum colis*.

Atina. A Volscian city, regarded by Vergil as a Latin city. Aen. VII. 630.

3. **barbari.** III. 58. 5.

5. **semidocta.** 'The unprofessional hand.'

8. **virginem.** Diana.

templum is probably to be understood in a very limited sense of a nook or recess consecrated to Diana and Mars (*hospitem sororis*).

10. **mearum.** X. 24.

XCIII. To Clemens, asking him, if he visited the Euganean hills (IV. 25. 4) before Martial, to carry a copy of his book to Sabina, a lady who lived at Ateste about 18 miles S. W. of Patavium.

1. **Helicaonis.** Son of Antenor, founder of Patavium, IV. 25. 3, I. 76. 2.

4. **sed**, &c. That is, only just published.

purpurea toga. I. 66. 11.

6. **mento.** I. 66. 8.

XCVII. Numa at the point of death suddenly recovers, on naming Martial his heir.

1. **levis**, by hypallage, applied to *Libitina* belongs in sense to *papyro*.

Libitina, here used for the pyre. In Pliny, N. H. 37, § 46, it is used of the bier, on which dead gladiators were carried off the arena.

papyro. Used to light the fire, as we use paper, or shavings.

2. **myrrham**, &c. x. 26. 6.

3. **scrobe**, the grave. The hole in the ground in which the urn, filled with the ashes, was to be deposited.

lecto, sc. *funebri*, on which the corpse was laid out in the *Atrium*, and carried out to burning, or interment. Becker, Gallus, p. 508. The mention of this here shows that *libitina* above must be used of the *pyre*, not of this couch.

pollinctore, a slave of the Libitinarius, whose duty it was to anoint, lay out, and dress the corpse, ready to be placed on the *lectus*.

CIV. Martial sends the tenth book to his friend Flaccus to read on his voyage to Spain.

2. **faventis**. i.e. Flaccus started at a favorable time of the year for sailing.

3. **tuis**=*secundis*. Cf. x. 19. 12.

5. **illinc**. 'From there you will travel by carriage.'

6. **Bilbilin**. i. 61. 12.

altam. It stood on a rocky height overlooking the Salo i. 49. 3, '*videbis altam, Liciniane, Bilbilin*,' x. 103. 2, '*rapidis quem Salo cingit aquis*.'

7. **quinto**. 'in five stages.' The *essedum* was a two-wheeled vehicle, named from the Belgic war car, often used on journeys. It was not unlike the *cisium*. Ovid, Am. ii. xvi. 49. '*parvaque quam primum rapientibus esseda mannis, ipsa per admissas concute lora jubas*.'

9. **ante...visos**. That is, seen last by me 34 years ago. For the attraction of the case, cf. Livy xxxi. 24, '*negligentia quae Chalcidem dies ante paucos prodiderat*,' and the regular use of *ante diem* for *die ante* in dates.

13. **laboriosos**. 'Which will not require me to work to keep it up.'

14. **salubri**. 'A wholesome rent,' meaning a moderate one. Pliny, Epist. i. 24, '*si praediolum istud...tam salubriter emerit ut poenitentiae locum non relinquat*.'

16. **haec sunt.** sc. *quae mando*, 'that is all I have to say.'

tumidus. x. 87. 9.

magister, sc. *navis*.

19. **unus.** The boat will not wait for *one* passenger; apparently a sort of proverbial expression, meaning that, if a man does not come on board with the main body of the passengers, he will be left behind. *Unus* can surely hardly be used for *quisquam* as some commentators assume.

BOOK XI.

I. Martial sends his book to Parthenius apologetically. He had no business to trespass on the great man's time. For *Parthenius*, see v. 6.

1. **otiose.** An indirect compliment to Parthenius, contrasting, as it does, the lounging literary man and the imperial officer full of state business.

2. **sidone** = *purpura*, II. 16. 3, I. 66. 11.

non cotidiana. 'No everyday dress,' meaning that the book is quite new, and only just bound. Cf. Cic. Ep. ad Div. IX. 21, '*epistolas vero quotidianis verbis texere solemus.*'

3. **certe.** 'By all means,' not the answer of the book, but an ironical permission given by the poet.

4. **inevolutus.** Cf. VI. 64. 15.

5. **libellos.** Documents of all kinds, including petitions, memorials, &c. There was a special officer in the imperial household, to whom was assigned the 'petition and memorial department' (*a libellis*), but no doubt the chamberlain would receive many such as well, especially those of a private nature.

6. **aut.** 'He has no time to bestow on the Muses, or if he had, he would bestow it on his own (Muses),' a delicate compliment to Parthenius' poetic powers. For this use of *aut*, cf. Horace, Odes, III. xii. 2.

7. **ecquid.** 'Can't you rest content?'

9. **vicini**, sc. *tibi*. Martial's house was near the temple of Quirinus, X. 58. 10.

porticum. A portico attached to the temple.

11. **Pompeius,** II. 14. 10.

Agenoris puella, *Europa*, I. 108. 3, II. 14. 3.

12. **carinae.** The Argo. The Portico is the same as the *P. Neptuni*, or *Posidonium*, II. 14. 6.

levis. A sort of constant epithet from his behaviour to Medea.

14. **tineas.** 'My trifles, food for worms.' a most artificial expression for *ineptias tinearum epulas futuras.* For the literary modesty compare Tennyson, In Memoriam LXXVI.

15. **sponsio.** 'The betting.'

16. **Scorpo.** Cf. x. 50.

Incitato. The name of a charioteer of the period. Cf. x. 76, where he abuses fortune for allowing Maevius, the accomplished and well-born poet, to shiver in his dark, coarse, hooded cloak, while '*Cocco mulio fulget Incitatus.*' It was also the name of a race-horse belonging to Caligula. It was likely enough to be a common name both of horses, and jockeys.

IV. Martial offers prayers to the sacred symbols brought from Troy, and preserved in the temple of Vesta, and also to Jupiter Capitolinus, on behalf of Nerva, who is soon to enter on his third consulship. Nerva began his third consulship A.D. 97, and this book was published at the *Saturnalia*, A.D. 96.

1. **sacra,** especially the Palladium. On the various accounts of the history of that image see Smith Dict. Biogr. s. v.

lares. There may be an allusion to the *Aedes deum Penatium.* **heres,** Aeneas.

2. **rapere** governs both *sacra &c.*, and *opes.*

arsuras qualifies in sense *sacra laresque,* as well as *opes.* Aeneas having to choose between carrying off from the spreading flames the sacred symbols, or wealth for himself, preferred the former.

3. **scriptus** may = γεγραμμένος, depicted, or delineated, and refer to the statue of Jupiter; so Statius, Sylv. III. i. 95, '*Tot scripto viventes lumine ceras,*' but it may equally well mean the inscription on the temple. In *auro* there is doubtless an allusion to gold lavished on the temple by Domitian, when he restored it at a cost estimated at £2,500,000.

nunc primum aeterno. That is, never to be burnt down again. This temple was three times burnt down before Martial wrote this epigram; in the time of Sulla, of Vitellius, and of Titus.

4. **et soror et...filia.** Juno and Minerva both had shrines (*cellae*) in the Capitoline temple, on the left and right hand respectively of Jupiter, a fact which accounts for the great breadth of the temple. The same trio were worshipped in the Capitolium Vetus, v. 22. 4, Burn, p. 189.

5. **purpureis**, used picturesquely for *consularibus*, from the purple-bordered toga of the Consul.

V. Nerva is lauded for upholding a high standard of morality in the midst of wealth. It was comparatively easy for Numa to do so, because he was poor. If the great men of ancient Rome could return from Elysium, they would bow to the superiority of Nerva, and rejoice.

3. **tradere**, 'sacrifice.'

6. **vacuare**. Stat. Theb. III. 642, '*Et Lachesin putri vacuantem saecula penso*;' not a common verb.

7. **pro libertate**, qualify *invictus*. 'Uncompromising champion of liberty' as he was, he will pay court to Nerva out of genuine respect, and because he can do so without suspicion of servility.

8. **Fabricius** will take gold from Nerva because he can do so without compromising his integrity; allusion to the well-known story of his rejection of the Samnite money.

11. **privato**. Retiring into private life, satisfied with your government of the state.

Magnus. Pompey; all three triumvirs would sink their differences in common acknowledgment of the greatness of Nerva.

14. **Cato**. Even Cato would turn Caesarian, if he could return to see you on the throne.

XIII. Epitaph on the pantomime actor Paris, who was put to death by Domitian for a supposed intrigue with his wife Domitia. Paris was so popular that many people brought flowers to his grave, but Martial probably wrote this epitaph after the death of Domitian. He is the same as the Paris mentioned Juv. VII. 87, to whom Statius sold an 'Agave,' the second actor of the name. The first lived in Nero's palace, and was executed in A.D. 67. Friedländer reckons three others of the same name. It appears to have been a common practice with artists to assume the name of celebrated predecessors. Friedländer II. 609.

1. **Flaminiam**. IV. 64. 18, and Juv. I. 171.

3. **deliciae**, 'the idol.'

Nili. This Paris would appear to have been an Egyptian.

6. **Veneres**, &c., imitation of Catullus III.

XXIV. Martial complains that his attendance on Labullus as client prevents his writing verses.

6. **requirit**, 'asks for.' Cf. x. 71. 7.

hospes. Cf. IX. 84, x. 9. 3, '*Notus gentibus ille Martialis*,' XI. 3. 3—5 '*sed meus in Geticis ad Martia signa pruinis A rigido teritur Centurione liber, Dicitur et nostros cantare Britannia versus.*'

8. **carpit.** Cf. IX. 81, II. 77, VI. 64. Probably the best testimony of all to the merits of his verses. *Carpo* here is to criticise unfavourably, 'to pull to pieces.' Cf. III. 20. 11, note on *Carpo*.

9. **verum.** 'reasonable.' Cf. Hor. Ep. I. vii. 98.

11. **togatulorum.** I. 108. 7.

XXXI. On Caecilius called *Atreus cucurbitarum*, because his dinners consisted wholly of gourds cut up, and cunningly disguised in various dishes, as Procne disguised the limbs of Itys.

4. **gustu.** X. 48. 13.

5. **cena**, used for *ferculo*, as *mensa* is in the passage quoted above.

7. **epidipnidas**=*mensas secundas*. Becker says 'dishes made only to be looked at,' which formed part of the *mensae secundae*—like the barley-sugar temples of the past generation—but Petronius apparently represents an *epideipnis* as consisting, amongst other things, of dried grapes and nuts. Athenaeus uses ἐπιδεῖπνὶς in the same sense as the Romans used *mensae secundae*. An old Roman name for this was *impomenta, quasi imponimenta, quae post cenam imponebant.* Marquardt, v. i. 337.

8. **pistor.** Sc. *dulciarius* 'the confectioner.' The slave, whose business it was to make the sweets, construct the artificial figures for the dessert, &c. Cf. XIV. 222: '*Pistor dulciarius: Mille tibi dulces operum manus ista figuras exstruet.*'

placentas. VI. 75. 1.

9. **tabellas**=*figuras*, above.

10. **caryotidas**, dates scattered among other things in the *sparsiones* in the amphitheatre. Statius Sylv. I. vi. 19, '*et latente palma Praegrandes caryotides cadebant.*' Cf. v. 49. Caecilius made his dates of gourd.

11. **hinc.** *e cucurbitis.*

coco. *dativus commodi.*

minutal, 'mincemeat,' variously compounded of fish, oil, wine, leek, coriander, &c. Juv. XIV. 129, Mr Mayor's note. Apicius gives several varieties. IV. 171—178.

13. **boletos.** III. 60. 5.

botellos. Black puddings, made with the blood of animals, differing therefore from *tomacula*, sausages. I. 42. 9. They were served with white sauce, or perhaps on pastry of some kind, V. 78. 9, *et pultem niveam premens botellus.*

14. **cybii.** III. 2. 4.

maenas, a small cheap fish.

15. **cellarius.** We have no information to explain this passage. The *Cellarius*, so far as we know, had nothing to do with cooking the dinner, but was responsible for the cellar and larder, rendering account of each day's consumption to the *dispensator*. In the country he appears also to have distributed their rations to the slaves. It is just possible that in this case the *cellarius* was also cook, but not likely. *Capellianum* is apparently some dish named after a man, but what, we do not know. Apicius mentions several dishes evidently named after individuals (e. g. Apicianum) but not this one.

18. **gabatas.** VII. 48. 3.

parapsides, or *paropsides*, properly, a small quadrangular dish, used to place beside the centre dish. XI. 27. Martial speaks of *Hallec*, a kind of fish sauce in a *paropsis* of red (Samian?) ware. But the word appears to have been used generally to denote any dish or platter. St Matth. xxiii. 25, Juv. III. 142. In the sense of a side-dish it is used metaphorically, *καὶ ταῦτα μέν μοι τῶν κακῶν παροψίδες*. Athenaeus IX. p. 367. Marquardt v. ii. 250.

19. **scutulas.** VIII. 71. 7.

20. **lautum**, *recherché*, *venustum*, tasteful.

21. **ponere.** A play on the two meanings of the word 'to put on the table,' and 'to spend.' Comp. I. 43. 13—14.

XXXIII. In honour of the green faction in the circus (cf. X. 48. 23). This faction, the one that Martial affected, is vindicated from the suspicion of unfair support from the deceased emperor, by the fact that they have won more victories since his death than in his lifetime. Friedländer's supposition that Domitian is meant here by Nero (comp. Juvenal IV. 38, *Calvo Neroni*) is surely right. Stobbe's theory that this epigram was written originally soon after Nero's death, and produced now for the first time by way of suggesting to people a comparison between Nero and Domitian, seems farfetched. Friedl. III. 386. VI. 46, apparently on a picture of a 'blue'

quadriga, may perhaps indicate Martial's partiality to the 'green.'

3. **i nunc**, de Spect. XXIII. 6. '*Now* say (if you dare) that it was the Emperor beat you.'

Prasinus, strictly speaking, requires *auriga* to be supplied, but practically is a *subst.*

XXXVI. On the escape of Martial's friend C. Julius Proculus (I. 70) from some danger—perhaps a dangerous illness.

1. **gemma alba.** VIII. 45. 2.

3. **desperasse.** Cf. Verg. Aen. I. 203, '*Forsan et haec olim meminisse juvabit.*'

sororum. *Parcarum.*

5. **Hypne.** The name of a *minister*, a slave who waited at table *ad cyathum.* The name and epithet suggest a forerunner of Mr Wardle's fat boy.

immortale, an exaggerated expression for *vetus.*

7. **quincunces**, &c. See II. 1. 10, and VIII. 51. 21.

XLI. On a swineherd, who, climbing a tree to shake down mast for his pigs, on the fatness and excellence of which he prided himself, fell, and was killed. His father cut down the tree to make his son's funeral pyre.

1. **indulget**, being over anxious to give them abundance of food.

3. **oneri**, that is, the man's weight.

silvam, much the same as *ramos*, but suggesting foliage as well as wood. Cf. Statius, Theb. VI. 280 (speaking of Tantalus), '*aut refugae sterilem rapit aera silvae.*'

fluentem. Offering no resistance, but yielding, like liquid, to his weight.

4. **concussas opes.** The mast. Cf. Juv. I. 164, '*et multum quaesitus Hylas urnamque secutus.*'

7. **Lygde.** If Lygdus, whom he warns against risking a similar fate, was a slave of the poet, the last couplet is probably a joke, Martial having in all likelihood no pigs at all on his Nomentane estate.

8. **annumerare** appears to mean 'to count, and report the number to.' Generally it means 'to add to the number of,' or 'reckon among.' For the custom, cf. Verg. Ecl. III. 34.

LII. An invitation to dinner addressed to Julius Cerealis

(x. 48). The opening is a reminiscence apparently of Catullus XIII.

2. **conditio,** 'engagement,' or 'offer.' The commonest use of the word in this sense is that of 'an offer of marriage,' in which sense it is constantly used in the comic poets. Cf. also v. 17, addressed to a lady, '*Dum tibi noster eques sordida conditio est*' (a *mésalliance*).

3. **octavam.** III. 36. 5.

4. **Stephani.** Either a friend, or, more probably, a keeper of private baths. Cf. II. 14. 11.

5. **lactuca...porris.** x. 48. 9.

6. **fila,** the tops of the *sectile porrum*. Cf. Juv. XIV. 133, '*Filaque sectivi.. porri.*' Martial XIII. 18, '*Porri sectivi: Fila Tarentini graviter redolentia porri.*'

7. **cordyla.** III. 2. 4. The whole fish must be meant here, very likely salted, as most likely the *lacertus* (x. 48. 11) was. This may explain the epithet *vetus*, unless that is to be taken in connexion with *major*, and means that the *pelamis* was nearly fully grown. Salt fish very commonly formed part of the *gustus*.

8. **sed.** The *pelamis* substituted for the *lacertus*, and larger than it, was served however in the same way. See refl. given above.

9. **altera.** Sc. *ova*.

10. **massa.** The cheese known as *caseus fumosus*, smoked cheese. According to Pliny it was goats-milk cheese that was submitted to this process; N. H. XI. § 241, after enumerating various places in Italy and the provinces, from which cheese was brought to Rome, '*ubi omnium gentium bona cominus judicantur*,' he goes on, '*et caprarum gregibus sua laus est in recente maxime augente gratiam fumo qualis in ipsa urbe conficitur cunctis praeferendus.*' The best cheese-smokers were considered to be those in the *velabrum:* XIII. 32, '*caseus fumosus: non quemcumque* (x. 73. 6) *focum, nec fumum caseus omnem, sed velabrensem qui bibit* (cf. Horace Odes III. viii. 11) *ille sapit.*' Marquardt, v. ii. 75.

coacta. For this sense of *cogo* 'to ripen artificially' (cf. our use of 'to force'), cf. x. 36. 1, '*Improba Massiliae quidquid fumaria cogunt*,' alluding to the practice of prematurely ripening wine by over-smoking, and heating it. Perhaps used of cheese *coacta* may imply as well the solidifying of the new cheese.

11. **Picenum frigus.** Cf. I. 43. 8, and VII. 31. 4.

12. **gustu.** X. 48. 13.

13. **conchylia** formed part both of the *gustus*, and the *cena*.

sumen. II. 37. 2.

14. **chortis.** III. 58. 12.

paludis, *anates*: XIV. 52: '*Tota quidem ponatur anas; sed pectore tantum et cervice sapit: cetera redde coco.*'

15. **nec**=*ne quidem.*

Stella. I. 61. 4.

16. **nil.** Cf. III. 50.

17, 18. Cerealis from this would appear to have written Epic, and Georgic, or pastoral poetry.

LXIX. Epitaph on a hound that belonged to Dexter. Compare I. 109. It had been trained in the amphitheatre, and was killed by a boar in hunting.

1. **magistros.** Superintendents of the wild beast fights in the amphitheatre, who would train the dogs, &c. Private persons would no doubt send their hunting dogs to be trained by these men. Friedlander II. 382.

2. **silvis**=local ablative.

4. **Erigones**, whose faithful dog Maera conducted her to her father's grave. Dict. Biogr. s.v. *Icarius*.

5. **nec qui.** The dog Laelaps, received as a present by Procris from Minos (or according to others from Artemis), and left by her to her husband Cephalus, with whom it was taken up to heaven by Eos. Eurip. Hippolyt. 455.

7. **aetas**=*senectus.*

8. **Dulichio.** The dog of Ulysses. Odyss. XVII. 290 sqq.

LXXX. An epigram, the point of which is obscure. Apparently the poet is looking forward to the pleasure of enjoying the society of his friend Julius Martialis (I. 15), and the delight of Baiae at the same time. Most of the commentators take *Martialis* to mean the poet himself, but the sense they give is very forced.

1. **Veneris.** In allusion to the temple of Venus, the remains of which are still shown.

2. **blanda.** 'Proud nature's enchanting gift to mankind.' *Superbae* is proleptic: giving such a gift made nature proud.

blanda, 'winning,' 'alluring.' Cf. Verg. Ecl. iv. 23, '*Ipsa tibi blandos fundent cunabula flores.*'

3. **ut**, 'though.'

8. **quid** = *quantum.*

XCI. An epitaph on Canace, a slave-girl. Compare the Epitaph v. 34.

1. **Aeolidos**, daughter of Aeolis, wife of Aeolus. It was common to give slaves the names of legendary personages, e.g. Narcissus, Lucifer; also the names of kings, e.g. Pharnaces, Mithridates, &c. Marquardt v. i. 21 n. 93. It is a kind of irony that slaves have at all periods been exposed to; compare the names ordinarily given by Americans and West Indian planters to their slaves, *Pompey*, *Cicero*, &c.

The wife of a slave called Aeolus would naturally be called Aeolis. Their daughter equally would be called Canace, the daughter of the legendary Aeolus, if it struck the fancy of the master, and he were sufficiently literary to do so.

3. **quid properas.** 'Pause ere you weep for her death.'

6. **lues**, probably cancer.

7. **oscula**, probably is intended to convey the double notion of 'the little mouth that used to kiss us.'

11. **blandae.** Cf. xi. 80. 2, '*winning.*'

XCVIII. On the custom practised by some men in Rome, especially the *ardeliones* and *captatores*, of kissing every one they saluted. No one, Martial says, was safe. It was a merely conventional kiss, indicating in fact an absence of friendship, and therefore the only chance of escape was to make a friend of any man whom it was peculiarly disagreeable to be kissed by.

3. **usquequaque**, 'at every turn, on every possible occasion.'

quacunque = *quavis*, 'in every direction.'

5. **mentum.** Martial alludes to the dreadful scourge known as *mentagra*, a most objectionable skin disease, that attacked the chin first, and then spread over the whole face, and even to the chest and hands. It appeared in Italy first in the reign of Tiberius. It attacked men of the upper classes only, and was conveyed from one to other by this practice of kissing. Pliny N. H. 26 § 1—4.

6. **cerato.** Salve.

10. **cucullis.** v. 14. 6.

asseret. I. 52. 5, 'will not rescue you.'

11. **pelle veloque.** The covering of the *lectica* above, and the curtains inside. Some *lecticae*, perhaps all, were fitted with windows as well as curtains. The curtains could be drawn, or not, and the windows opened or shut at the pleasure of the passenger. Marquardt, v. ii. 329 sqq.

12. **sella.** II. 57. 6. **saepius**, 'almost always.'

15. **clamosi**, clearing the way for the magistrate: Pliny Paneg. c. 61. '*utriusque solemnis ille lictorum et praenuntius clamor auribus insederat?*'

19. **illa atque illa.** 'both sides of you.'

CVII. Addressed apparently to a brother poet, who had just glanced through Martial's book, and pretended to have read it. Martial says that he has read through five books of Septicianus's poems in precisely the same way.

1. **cornua.** I. 66. 11 'unfolded to its knobs' means 'unfolded till the stick in which the knobs were inserted was uncovered,' that is completely unrolled.

BOOK XII.

PREFACE.

Addressed to Terentius Priscus, a friend and fellow countryman of Martial's, who was returning to Spain. He returned in the month of December. Ep. 62.

1. **patrocinium**, 'an apology;' lit. 'a pleading of its cause.' Cf. Quintil. I. 12. 16, '*Difficultatis patrocinia praeteximus segnitiae.*'

2. **non ... quoque**, for the more usual, *ne ... quidem;* my apology would not be a sufficient one even were I living in the midst of all the many distractions of city life.

9. **quaero** = *requiro, desidero*, cf. x. 71. 7.

12. **materiarum ingenium**. The wit that supplied the subjects, a sort of descriptive genitive.

13. **convictus**. The Roman of the late republic and empire spent almost all his time in public and in society. In the day time, when not engaged in business, he lived in the theatre, in the porticoes, the septa, and other lounges, in the company of his friends, or the members of his club (*Collegium, sodalitas*, cf. *Schola poetarum* III. 20. 8). In the evening again he dined abroad either with friends, with his patron if he were a client, or with his club fellows. Friedländer I 400 sqq.

se studere, 'pleasures learn without knowing it:' that is, men in the pursuit of pleasure use their minds, learn, or study, unconsciously in the course of conversation.

14. **ad summam omnium**. 'In a word,' an extension of the more usual *ad summam*. Cic. Ep. ad Att. XIV. 1, '*ad summam non posse istaec sic abire.*' So '*in summa*,' Juv. III. 79.

delicati, like a spoilt child. Cf. IV. 30. 16.

16. **rubigo dentium**. Cf. X. 3. 1.

17. **in pusillo loco**, &c., a great many for a small place; one or two malignant critics in Bilbilis would be as annoying as a much larger number in Rome.

18. **ne mireris.** Not, 'do not wonder,' but 'you need not wonder,' after hearing what I have told you; lit. '(I have told you all this) that you may not, &c.'

21. **cui non refero.** 'And I am not paying my debt of gratitude to you by merely performing what is within my power'; cf. Valerius Max. IV. 8, '*proni studii certius est indicium supra vires niti quam viribus ex facili uti: alter enim quod potest, praestat; alter etiam plus quam potest.*' Probably the expression was proverbial.

22. **imperavi.** 'I have imposed on myself as a task what I used to indulge in as a pleasure.'

24. **adventoria.** 'Their proper welcome.' *coena adventoria*, or more usually *adventicia*, was a banquet given to friends or relations coming from a distance, and was more elaborate than an ordinary one, *δεῖπνον ὑποδεκτικόν*. Suet. Vitellius, c. 13, '*Famosissima super ceteras fuit coena ei data adventicia a fratre.*' Martial here uses it metaphorically of an aesthetic feast. Cf. III. 50. 7.

25. **quae tantum**, &c. 'Which are only safe with you.'

26. **excutere.** To scrutinise, criticise, lit. to turn inside out; so to search a person. Cic. pro Ros. Am. '*non excutio te si quid forte ferri habuisti*' (where it is used half literally, half metaphorically); Quint. I. 4, '*nec poetas legisse satis est: excutiendum omne scriptorum genus.*' Comp. I. 3. 8.

27. **nitore sepposito.** 'With unclouded eyes,' lit. 'all that can dazzle the eyes being removed.' Comp. Horace, Sat. II. ii. 5, '*cum stupet insanis acies fulgoribus.*' Priscus is to allow no considerations of friendship or the like to interfere with his judgment. Friedländer, Recensio locorum &c., says, '*desideratur favore, vel amore, vel tale quid.*' But *nitore* seems to give an intelligible sense. *Nidore* is another reading. If this be right, the idea would be much the same as that expressed by Horace in *impransi*, l. c. v. 7.

28. **non Hispaniensem**, &c. Not from Spain, but Spanish, i.e. 'not the work of a Roman writer in the provinces, but of a provincial.'

Hispaniensis is 'living in Spain,' as opp. to *Hispanus*, 'a native of Spain.'

I. The 12th book was written in the winter, XII. 62.

1. **Molossi.** Hunting dogs, Verg. Georg. III. 405.

4. **aestiva.** Less than an hour, and that a winter hour, will be sufficient. Cf. IV. 8. 7.

III. Addresses his book, recommending it especially to the care of Stella, now consul. I. 61. 4.

1. **ad populos.** Abroad to the provinces, and outlying peoples of the empire. Cf. XI. 24. 6.

3. **Salonis.** X. 104. 6.

tetrici. Perhaps in allusion to the effect on iron, of hardening it. Cf. *rigidi* applied to the same river, XII. 21.

4. **potens** seems so weak and meaningless that some authorities have thought the line to be corrupt. Heinsius suggested, '*dat patrios jam nunc quae mihi terra lares.*' Friedländer thinks the line corrupt, but thinks that *manes* is probably right. He says, '*qualem sensum desiderari putem versu exempli gratia ficto significabo: Nam patrios manes haec mihi terra tegit.*'

6. **fratres.** 'Previous books.'

domus Remi, apparently means simply *urbs Romana.*

7. **iure tuo**, as the work of a poet well known to the Roman world.

templi. Generally understood to mean the temple of Apollo Palatinus, built by Augustus, attached to which was the famous *Bibliotheca Graeca et Latina*, Juv. VII. 37, Mr Mayor's note. The commentators explain *novi* by a supposed restoration of the temple by Nerva, for which however they give no authority. May not Martial allude to the Ulpian library?

8. **templa.** *Tecta*, the emendation of Heinsius, should be read instead of *templa.*

9. **Subura.** 'At the back of the Argiletum and between the converging points of the Quirinal and Esquiline hills lay the Suburra, a district of ill fame, and much abused by poets and historians of imperial times ..... Nor was it entirely occupied by the lowest class of people. ..... Julius Caesar is said to have lived in a small house there, and in Martial's time, L. Armentius Stella, the friend of Statius.' Burn, p. 79, 80.

10. **consulis.** Cf. IX. 42. 6 (addressed to Apollo), '*Bis senos cito te rogante fasces Det Stellae bonus annuatque Caesar.*'

12. **Iantheae.** A spring or fountain in Stella's house, named after his wife, I. 61. Whether the same as that mentioned VI. 47, is uncertain.

vv. 11—14 are an elaborate allusion to Stella's poetic powers. Compare reff. given above.

17. **titulum.** Cf. III. 2. 11.

VI. In praise of the emperor Nerva, whom Martial describes as a genial Cato, v. 8.

1. **Ausoniae.** The palace of the Roman emperors on the Palatine.

2. **toto.** i. e. *libere musis vacare.* A compliment to Nerva's poetic powers, as well as his patronage of literary men, cf. IX. 26. Martial means that literary men need now put no restraint upon their genius.

3. **Clementia.** With these personifications comp. x. 50.

cauta. 'Constitutional authority.' *Potestas*=legal power. *Cauta* limited by regard for the rights of citizens.

7. **macte, sc. *esto.***

rarus. Used exactly in our English sense, of a man whose like is not often seen. Cf. x. 78. 2.

9. **breves,** &c. πλουτίζειν ἄνδρα πένητα. Scaliger.

10. **vix.** To share with others even the rarer gifts that the gods give to men only in their most indulgent mood, and then not without hesitation. All these acts of generosity are, Martial says, scarcely meritorious now that they are brought into fashion by a generous and kind-hearted emperor. Nerva had dared to indulge his generosity in the bad days of a capricious tyrant.

IX. On Palma sent as *legatus* to Spain by Nerva.

1. **mitissime.** *mitis* is almost a constant epithet of Nerva.

2. **pax peregrina.** 'And peace abroad enjoys the placid yoke.' That is, the Spaniards enjoy the profound peace which the mild government of Palma secures to them.

4. **mores tuos.** Represented in Palma.

XIV. Advice to a friend not to hunt on horseback too rashly.

1. **rapiente,** 'tearing,' almost=*rapido.* Cf. Statius, Theb. v. 3, '*campum sonipes rapit.*'

veredo. A light, swift horse. Cf. Ausonius, Epist. VIII. 7, '*vel celerem mannum vel ruptum terga veredum conscendas, propere dummodo jam venias.*'

4. **excussus.** Cf. Livy, VIII. 7, '*Ad cujus vulneris sensum cum equus prioribus pedibus erectis magna vi caput quateret, excussit equitem.*' Gk. *ἀναχαιτίζειν.*

nec rediturus. That is, killed on the spot.

8. **invidia.** Cf. I. 12. 10.

11. **frena** *per synecdochen = equitatio.* Cf. Statius, Theb. XI. 243, '*Frater muris circum omnibus instat Portarumque moras frenis insultat, et hostis.*'

12. **rumpere.** Cf. Verg. Aen. IX. 432, '*ensis...candida pectora rumpit.*' used here and I. 49. 25 by a condensed construction, with acc. of the animal killed; perhaps a hunting term.

XV. On the dedication of some jewelled cups belonging to the imperial palace to Jupiter.

1. **Parrhasia** = *Palatinâ*, VII. 99. 3.

2. **oculis deisque.** Exposed to the public gaze by being dedicated to the gods.

3. **Scythicas.** &c. Emeralds set in gold cups appear to be meant. IV. 28. 4.

5. **regis,** 'Domitian.'

graves. 'Oppressive,' signifying the general character of the reign, rather than a special attribute of the *luxus.* 'The pet jewels of the haughty monarch, and his tyrant's magnificence.'

10. *laudat vivum, mortuum carpit.* The verse is in curious contradiction to IX. 2. Martial, both here and in Ep. 6 of this book credits the successors of Domitian with effecting a great improvement in the material prosperity of the citizens generally.

XVIII. A contrast between the ease and freedom of a country life, and the constraint of life in Rome, addressed to a Juvenalis. It is generally assumed, on no other evidence than the identity of name, that the Juvenal mentioned here and VII. 24, and 91, is the Satirist. The hypothesis, if true, lessens considerably the moral value of the satires.

2. **Subura.** VII. 31. 12, XII. 3. 9.

3. **collem Dianae.** VI. 64. 13.

5. **sudatrix.** A word coined by Martial, not otherwise known.

toga. I. 108. 7.

ventilat. That is, you fan yourself with the fold of your toga.

6. **Caelius.** 'In the time of the Empire, many palaces of the richer classes stood upon the Caelian. Among these we have distinct mention of the houses of Claudius Centumalus (which was visible from the Arx) of Mammurra, and of Annius Verus (in which Marcus Aurelius was born). Tetricus also, the unsuccessful rival of Aurelian, built a magnificent residence on the Caelian.'..... 'The Caeliolus (Varro), called by Cicero Caelicolus, and by Martial Caelius minor, is separated from the Caelius proper by a depression which corresponds to the line of the *via* and *piazza della Navicella*.'..... 'It was inside the Servian walls...and in later times it was united with the Caelian district. These two facts seem to exclude the supposition that the name belonged either to the lengthened eastern arm which runs out to *San Giovanni in Laterano*, or to the hill near the *Porta Latina* now called the *Monte d'Oro*.' Burn, pp. 224, 220, 214.

9. **Bilbilis.** I. 61. 12, IV. 55. 11, sqq.

11. **Plateam.** IV. 55. 13. *Boterdum*, another small town on the Salo with a charming wood in the neighbourhood, I. 49. 7, '*Et delicati dulce Boterdi nemus.*'

12. **crassiora.** 'Uncouth,' lit. 'somewhat thick and coarse.' Compare IV. 55. 27—29.

13. **improbo.** 'Outrageously long.' *Improbus* as usual, implies 'out of proportion in the way of excess.' Cf. V. 80. 7.

14. **nec**=*ne quidem.*

15. **repono.** 'I am making up in full (*totum*) for all the sheep lost in 30 unquiet years.'

repono. Metaphor from repayment. Horace, Ep. I. vii. 39, '*donata reponere.*' On the difficulty of sleeping in Rome, cf. Juv. III. 236; Martial, X. 74, asking a great favour, in payment for the verses with which he has gratified the Roman world, demands not estates in Apulia, Sicily, Egypt, or the Setine territory, but leave to sleep. '*Quid concupiscam quaeris ergo? dormire.*'

16. **ter denos.** Martial speaks in round numbers. The time was really 34 years.

17. **ignota, &c.** Cf. X. 47. 5.

18. **rupta.** Another reading is *rapta*, nominative, with *a* lengthened before *proxima*; cf. de Spect. XXVIII. 10. If *rupta* is the right reading it must be intended to convey the idea of comfortable slovenliness, as opposed to the irksome primness of city life.

vestis. Explained (probably rightly) by Becker, Gallus, p. 293, to mean the *stragulum* covering the *cathedra*. In the same page he gives a full account of the *cathedra*.

22. **dispensat.** 'Distributes their rations to. The Villicus in the country was *dispensator*.

rogat ponere, 'asks to lay aside' = apparently *rogat ut liceat ponere*.

23. **capillos.** Martial adopted city fashions in the country, in having his slaves *capillati* (*comati*, *crinati*). Cf. Juv. XI. 149, where he prides himself on having his slaves close-cropped in the old Roman fashion. Compare Martial, II. 57. 5, and Marquardt v. i. 152. n. 891. The fashionable Romans evidently affected young slaves with long, and sometimes elaborately curled and dressed hair for their personal attendants at dinner and elsewhere. Martial's *Villicus*, also young, perhaps *glaber* (*levis*), requests his master to have the slaves' hair cut; perhaps the long hair shocked his rustic notions of propriety, perhaps he had other motives.

XXIV. On a *covinus*, a gift to Martial from his friend Aelianus. The *covinus*, named from the war chariot of the British (so the *essedum*, the *reda*, the *petorritum* and the *cissum*? were all named from Gallic vehicles), was a light two-wheeled carriage drawn by two horses, or mules, driven by the master himself, having no seat for a coachman. Two could ride in it.

1. **solitudo.** Compare the recommendation of the driver in XI. 38, '*Mulio viginti venit modo millibus, Aule. Miraris pretium tam grave? surdus erat.*'

2. **carruca** was a large four-wheeled carriage like the *reda*. (Martial, III. 47, 5 and 13, appears to use the two words as synonymous), intended for long journeys, and adapted for sleeping in (*carruca dormitoria*), often elaborately ornamented with silver (*argentata*).

essedo. X. 104. 7.

6, 7. **rector.. cursor.** X. 13. 2, III. 47. 13.

9. **Avitus.** IX. preface.

10. **non timerem.** That is, had we such a friend as Stertinius to share our privacy, we need fear no publishing of our secrets.

XXV. Telesinus will lend no money to Martial as to a man and a friend, but only as the possessor of landed property, which he can give as his security. If ever Telesinus gets into trouble and is sent into exile, he may look to the land, Martial says, to act as his advocate, and cheer his exile.

5. **detulit.** Indicative used to put a supposed case more vividly. Cf. VIII. 56. 5, *Sunt Maecenates, non deerunt, Flacce, Marones.*

Carus *Mettius*, the pet dwarf of Nero, and a *delator*. Juv. I. 36, Tacit. Agricola, c. 45. Used here, probably, typically, for an informer and professional accuser.

XXVI. On an ambitious senator who called Martial lazy for not performing the duties of society more sedulously. Martial retorts that the senator had everything, and he nothing, to gain by doing so.

1. **sexagena.** I. 43. 1.

senator. On senators as *salutatores*, cf. Juv. III. 126 sqq., Martial X. 10. 2, Friedländer I. 348.

4. **basia.** XI. 98.

5. **purpureis**, consular. Cf. XI. 4. 5.

6. **regas.** That is, to obtain provinces.

7. **medios.** Cf. *nocturnus*, X. 70. 5.

10. **crassae.** 'Heavy.'

11. **nec venit.** The *pedissequus* who is carrying his master's lacerna, worn over the toga (II. 29. 4), is not to be found, and his master stands bawling for him in the rain. The slave has probably found his way into a *popina*.

14. **viginti, &c.** 'Ah! at 20 sesterces a head. Not I!'

malo famem, &c. 'I had rather go hungry than feel that we both of us do the same amount of society-work, you for a province, I for an indifferent dinner.' Lit. 'I prefer hunger rather than the supposition that my reward should be a dinner, yours a province, and that we should do the same, and not earn the same.'

XXIX. On Hermogenes, who had a passion for stealing napkins, or failing those, any other linen goods.

1. **mapparum**. 'Table napkins.' From this epigram, as well as from II. 37, VII. 20, and IV. 46. 17, it is plain that the guests brought their own napkins, though it is quite possible that the host provided napkins as well. In fact, vv. 21 and 22 of this epigram seem to imply that he did so. The napkins brought by the guests were very likely for the purpose of taking home *apophoreta*. Marquardt, v. i. 322. *Mappa* is also used for a handkerchief, apparently in v. 7.

2. **Massa.** Prob. Baebius Massa is meant, Tac. Agric. c. 45, a favourite mountebank of Nero's, accused and condemned for embezzlement in the province of Boetica, A.D. 93. Juv. I. 35.

3. **sinistram.** "The Latin thief's...sinisterity of hand became proverbial. Not only does Ovid (Met. XIII. 111) speak of *notaeque ad furta sinistrae*.....Not only does Catullus exclaim (XII.) *Marrucine Asini, manu sinistra non belle uteris in joco atque vino : tollis lintea neglegentiorum*, but the same poet apostrophises the two thieving *umbrae* of Piso as *Porci et Socration, duae sinistrae* (the two left hands), Pisonis (XLVII. 1). So one detects in Martial XII. 29. 3—4, what at first sight might be unobserved, the *seizure* (*teneas*) of the *left hand* of the intending napkin-stealer, and the simply *watching* the *right*, the less suspected hand.' Shilleto in Journal of Philology, VII. 155.

5. **cervinus**. It was a common superstition that stags by their breath drew snakes out of their holes. Lucret. VI. 765, '*Naribus alipedes ut cervi saepe putantur ducere de latebris serpentia saecla ferarum.*'

6. **Iris.** The rainbow was supposed to draw up the water into the clouds. Ovid, Met. I. 271, '*concipit Iris aquas alimentaque nubibus affert.*

casuras. 'To fall again.

alte=*desuper*. Cf. X. 30. 18.

7. **missio.** Cf. de Spect. XXIX. 3.

Myrino. De Spect. XX.

9, 10. The signal for starting the races in the circus was given by the president by dropping a napkin from the balcony over the *carceres* where he sat. See Guhl and Koner, fig. 499, where a president is represented holding a napkin in his hand.

12. **mantile** is evidently here a table-cloth. It is quite clear therefore that at this time a cloth was spread over the tables (at least over costly ones) to prevent the dishes injuring

them. Later, very costly table-cloths were used, changed at each course, and representing in tapestry work the contents of the course. Marquardt, v. i. 321, n. 1990.

13. **medios lectos.** The allusion is probably to the *toral*, or valance of the *Triclinia*. We see from Horace, Sat. II. 84, and Epist. I. v. 22, that this was removable, and capable of being washed, and that it was quite distinct from the stragulum which partially covered it. Failing everything else, then, it would suit Hermogenes' purpose.

14. **pedes.** There appear to be no *data* to determine the meaning of this satisfactorily, but it would seem that the feet of the tables were covered for fear of damage.

16. **vela.** The awning over the theatre, or amphitheatre. Friedl. in Marquardt (new series), III. 512, 536.

19. **linigeri,** &c. The long linen robe, close-shaved head, and the *sistrum* were all parts of the uniform of the priests and initiated worshippers of Isis. The *sistrum* consisted of a sounding box resembling that of the lyre, made of brass or precious metals, into which were inserted loosely small bars of metal bent down at the end, so as to prevent their sliding out. By means of a handle the instrument was shaken, whereat the vibrating motion of the bars produced a not inharmonious sound. Guhl and Koner, p. 212, fig. 249.

On the worship of Isis see Marquardt III. 80, Gaston Boissier, La religion Romaine.

XXXI. In praise of some grounds, prob. a *villa*, given to the poet by Marcella. This lady is commonly assumed to have been his wife, apparently on the strength of the use of the term *dominae* alone. No doubt *domina* was used sometimes by husbands in addressing their wives (Friedl. I. 434), but that is a very slender foundation on which to rest the assumption that this lady was Martial's wife; the more so, as the term is quite as commonly used by clients of their lady patrons. The extreme civility displayed by Martial towards this lady points to the latter relation rather than the former. In ep. 21 of this book the poet addresses her in extravagantly complimentary terms: "Her wit and taste were exquisite and rare...The Roman palace had only to hear her speak to claim her for its own...Not soon would infant smile to make a foreign mother proud, more fit to wed with Roman noble than she...She mitigated the poet's regret for the Queen-city, her single presence turned Bilbilis into Rome for him."

1. **supini,** 'arching;' lit. 'lying on its back,' that is, not growing straight up on a prop but trained so as to form a bower.

2. **ductile.** 'This channelled stream of fresh flowing water.'

Ductilis, prop. used of a substance that can be drawn or beaten out, e.g. metals, is here used of water brought into the grounds from some source outside, by means of channels.

3. **bifero.** Georg. IV. 119.

4. **nec alget.** 'Is not frosted.' The climate would be warm, and the grounds were well sheltered.

5. **domestica,** 'at home;' accustomed to the pond or *vivarium* into which it had been placed.

6. **candida.** Cf. Ovid, Trist. I. ix. 7, '*Adspicis ut veniant ad candida tecta columbae.*' Columella VIII. 8. p. 291, '*Totus autem locus et ipsae columbarum cellae poliri debent albo tectorio, quoniam eo colore praecipae delectatur hoc genus avium.*'

similes, i.e. *candidas.* Colum. l. c. p. 292, '*Albus* (*color columbarum*) *qui ubique vulgo conspicitur,*' &c.

8. **lares.** Schneidewin in his second edition has adopted this emendation of Heinsius. But there is no difficulty in understanding *dapes*, the reading of the best MS., of a farm and grounds that would supply Martial with all the requisites for good dinners every day.

regna. Verg. Ecl. I. 70, '*mea regna videns.*'

XXXIV. Addressed to Julius, prob. Martialis (I. 15), reminding him of their old friendship, and moralising on the risk of trouble arising from such intimate friendships.

5. **calculus.** VIII. 45. 2.

6. **diversus, &c.** 'If every pebble be carried, this way or that, to form two separate heaps of different colour.' The two adjectives are proleptic, *diversus* signifying the separation between the *two* sets of pebbles, and *bicolor* the different colours of the two heaps, one black, the other white. There is surely no need to understand *bicolor* of the colour of *each* pebble, and understand three heaps, black, white, and piebald.

XXXVI. Labullus, if he was a better patron than most of his contemporaries, had no reason to be proud. He was only the best of a bad lot.

1. **libras.** Cf. VIII. 71. 1.

2. **algentem**, 'a shivering toga,' that is scanty or worn thin. Cf. II. 46.

laenam, a cloak. It was made, at least when intended for out of door use, of thick warm material. XIV. 136, '*Laena: Tempore brumali non multum laevia prosunt: Calfaciunt villi pallia vestra mei.*' Comp. 126, '*Hanc tibi pro laena mittimus endromida*,' &c. It was worn over any other garment, especially perhaps in returning from dinner. VIII. 59. 10, of a thief returning from dinner, '*et tectus laenis saepe duobus abit.*' Comp. Juv. III. 283. Perhaps also at dinner, Persius I. 32. *Laenae* were of various colours, *coccina* Juv. l.c., *Tyrianthina* Persius.

3. **aureolos.** v. 19. 14.

4. **ducere.** 'To prolong two kalends' is an artificial expression meaning 'to last or hold out for two months.' *Kalendas* might be taken as accusative of duration, and *ducere* absolute with ellipse of *tempus* or *se*, but the former is more in Martial's style.

8. **Pisones Senecasque.** Cf. IV. 40. "When Martial came to Rome about the year 63, the halls of the Pisos, filled with portraits of ancestors, and the three houses of his countrymen the Senecas (the philosopher, Junius Gallio, and Annaeus Mela, father of Lucan), stood open to him. All these perished in A.D. 65 and 66, and towards the end of the first century the only survivor of the great house of the Senecas was Polla Argentaria, the wife of Lucan, whom Martial addresses by the title of Queen (X. 64, VII. 21—23). In the time of Domitian no more such friends of literature were seen as the Pisos and the Senecas, as Vibius Crispus (IV. 54. 7) and Memmius Regulus (consul in A.D. 63)." Friedl. III. 339.

12. **Tigrim, &c.** VII. 7. 10.

XXXIX. A happy little *jeu-d'esprit* playing on the word *bellus*. On the *bellus homo* see III. 63.

XLVIII. An answer to an invitation to dinner. If it is *bonâ fide*, Martial will accept. If it is given with a view to a legacy, he will refuse. The grandest banquet in the world would be dear at the price. And after all, what is a dinner?—a mere passing enjoyment, gone when the table is cleared—all that remains of it is indigestion and gout.

1. **boletos.** III. 60. 5.

aprum. VII. 27. 1.

si, &c. 'If these delicacies are your ordinary fare, and you ask me as a friend to join you, I am willing. But if you are giving an extraordinary dinner on my account, on the supposition that I am in the way to become rich, and think to establish a claim against me for a legacy, I will have nothing to say to you.'

2. **mea vota**, 'my pet vanities.'

4. **Lucrina.** III. 60. 3.

6. **immo**, 'To-morrow, do I say? Nay, to-day! nay, this moment!'

7. **mullorum.** II. 37. 4. **suminis**, II. 37. 2.

8. **color.** IX. 48. 8.

9. **Albana.** A banquet of the Alban priests. The worship of the Alban temple was kept up by the Romans, and the old priesthood continued down to the latest times. Officials connected with the worship of the temple are mentioned even in the latest days of Paganism. Marquardt III. 459.

sit, 'would not be.'

tanti. I. 12. 11.

10. **Capitolinae dapes.** The *epulum Iovis in Capitolio* conducted by the *septemviri epulones*, connected with the private sacrifices to *Iupiter Dapalis*, Cato r. r. 132. The three gods of the capitol were first elaborately dressed, &c., and then seated at a table, Jupiter on a couch, Juno and Minerva on *sellae*, and invited to feast. From it Jupiter derived the title of *Epulo*, sometimes attached to his name. Marquardt III. 334, esp. n. 7.

pontificumque, partly epexegetical of the foregoing, but including all pontifical banquets, which were proverbial for their luxury. Horace, Odes, II. xiv. 28.

11. imputet. III. 6. 3.

12. **Vaticani.** I. 26. 6, VI. 92. 3. '*Vaticana bibis; bibis venenum*'—which probably explains the epithet *perfida* here.

15. **ofellas.** X. 48. 15.

L. On a mansion with park attached, very likely in Rome itself, splendidly furnished with every luxury and convenience, but with no room for a dinner party or for sleeping, by which Martial probably means that the owner invited no one. 'What a splendid non-residence you have!' he exclaims. On the *horti* see Mr Mayor on Juv. I. 75. They contained baths and sleeping apartments, and guests were often entertained at

dinner in the summer houses or on the lawn (v. 62). But that a house—either *villa* or *domus*—must be meant here as well as *horti* seems clear from v. 7, *Atria longa patent*, which words Mr Mayor omits in quoting this epigram.

1. **daphnonas.** x. 79. 5.

pityonas. Pine-groves, but a various reading is *cyparisos*.

2. **non unius**, baths, far exceeding the wants of one man, with an allusion to his inviting no guests.

3. **porticus.** I. 12. 5.

4. **onyx.** Prob. in the baths. VI. 42. 14.

5. **hippodromon.** A drive or race-course, in which the owner drove or rode. In the *gestatio* he was carried in *lectica* or *sella*. See Mr Mayor on Juv. l. c.

6. **pereuntis.** *pereo* seems never to be used in the sense simply of 'running through or across,' but always of 'running away and disappearing,' as in Horace, III. xi. 27, Lucr. I. 250. So Martial here perhaps means water entering at one side of the park, and disappearing at the other side, perhaps also with the notion of the water, artificially introduced, being wasted. It is possible however that this is a mistaken imitation of Horace. The stream ran through or along the hippodrome. Pliny l. c.

LII. Epitaph on a Rufus—it is impossible to say which of the Rufuses that Martial was acquainted with, this one is—whose wife Sempronia had either run away from him, or been forcibly abducted, and had returned to him again. Rufus was a poet, and an orator.

2. **attonitis.** Has very nearly the same signification as *moestis* in Horace II. i. 13. Expressing the state of mind and appearance of men whose faculties are absorbed by fear and anxiety. 'Astonied.'

vox, in apposition to Rufus.

5. **narraris.** Rufus tells the story of your abduction and return.

fabula. Hor. Epod. XI. 8, *Fabula quanta fui!*

9. **ridet**, &c. Another reading for *audit* is *odit*, which does not give a good sense. Heinsius proposed as emendations *laudat* or *-aco plaudit...amori*. The simplest emendation would be to transpose the two verbs. *audit et...ridet* would be quite simple and intelligible; but it is not all unlikely that

Martial preferred this artificial order of the words, perhaps simply to give prominence to *ridet*. *ridet et audit* must mean, then, 'laughs as he listens to.' Perhaps he may have had in his mind Vergil's *Castigatque auditque*. Aen. VI. 567.

Iliacos amores. 'Trojan,' not 'the Trojan,' 'a new version of the Trojan love story.'

10. **absolvit.** Menelaus forgives Paris for your sake.

13. **aliena.** Most commonly used with *animus* in this sense, but cf. Cic. ad Div. XV. 4, *ex alienissimis amicissimos reddere*. Compare Shakespere Henry IV. II. v. 2. 'You all look strangely on me.'

LIII. On a very wealthy and avaricious man, who pleaded his son as his excuse for his avarice. 'Tell that to the marines,' says Martial: "Your avarice has been your 'son' all your life." That is, "You have *always* been as avaricious as you are now: your 'son' can't account for that. The fact is you say 'son' when 'you should' say 'stinginess.'" *est* must be read in v. 7 instead of *es*, the reading of the MSS. *rapacitatis* is genitive after *causa*.

LVII. When Martial visits his Nomentane house, it is for rest and sleep which he cannot get in the city. Cf. XII. 18. 15—16. II. 38. The poet says he went to his Nomentane to escape bores. '*Quid mihi reddat ager quaeris, Line Nomentanus? Hoc mihi reddit ager: te, Line, non video.*'

5. **ludimagistri.** IX. 68.

nocte, before daybreak (X. 70. 5) crying their wares, the *jentacula*, which they sold to boys going to school. XIV. 223, *surgite jam vendit pueris jentacula pistor*, the *lemma* of which is *adipata*, probably a kind of doughnuts.

6. **aerariorum**, copper-smiths.

8. **hinc.** 'Here the lounging money-changer rattles with Neronian coins on his dirty table.'

Neroniana, light-weight coins. Nero reduced the *aureus* to $\frac{1}{45}$ of the pound. Pliny N. H. 33 § 47. His successors appear to have restored the previous standard, $\frac{1}{40}$ or $\frac{1}{42}$. Part of the *nummularius's* business would consist in buying such coin at the market value of them, giving current coin in exchange.

The *nummularius*, properly a money-changer only, generally combined with that the business of a banker, *argentarius*, as well, receiving deposits, paying out money, &c. In fact

argentarius, *nummularius*, and *mensarius* are all used as synonymous by Suet. Octav. c. 2 and 4. The names belonged also to some officials of the mint. Marquardt, II. 65.

9. **illinc.** 'There a beater of Spanish gold-dust pounds with shining (from the particles of gold adhering to it) hammer his well-worn stone (anvil).'

balucis, a Spanish word. Pliny, speaking of gold mining in Spain, says, 33 § 77, *iidem quod minutum est* (*aurum*) *balucem vocant.*

11. **entheata**, 'raving.'

Bellonae. There was an old Italian goddess of the name. But the *Bellona* of later times was a foreign goddess, introduced in the time of the Mithridatic wars from Comana in Cappadocia, and worshipped with a cult not unlike that of the goddess Cybele. She was served by wild ecstatic priests, *Fanatici*, *Bellonarii*, who carried the goddess through the city in procession, clad in black robes, and in her temple cut themselves with knives, roared, howled, and prophesied to an accompaniment of braying trumpets. Marquardt, III. 75.

12. **naufragus**. The shipwrecked sailor (probably a common form of beggar in Rome) with a piece of the wreck carefully wrapped up, which he shows to prove the genuineness of his appeal. So Friedländer, I. 24 (which is practically a commentary on this ep.). Others understand *trunco* of the man's body, and *fasciato* to mean that he has an arm or some other limb tied up.

13. **Iudaeus.** The Jews are represented as the most practised professional beggars of Rome.

14. **sulphuratae.** Cf. I. 41. 4.

15—17. A man who can reckon up all the interruptions to sleep at Rome, could tell the number of the hands that are raised to clash vessels and instruments of brass when an eclipse is seen.

The custom alluded to is that of raising a din with cymbals, or brazen vessels of all sorts when an eclipse of the moon took place. The belief on which this custom was founded was that an eclipse was caused by magicians, who had power by means of incantations to pull the moon out of the heaven. They raised this noise, therefore, to prevent the moon hearing the incantations, and so to counteract the evil power.

The moon was supposed to be brought down by the magicians in order to impart certain magic properties to the herbs they used. Comp. Verg. Ecl. VIII. 69. Pliny, N. H. 2 § 54,

'*in luna beneficia arguente mortalitate* (the waning) *et ob id crepitu dissono auxiliante.*' And Tacitus Ann. I. 28, which shows that the superstition lasted down to quite late times, as this passage of Martial also does.

17. **rhombo.** The magic wheel used in incantations, IX. 30, '*Thessalico rhombo.*' Propert. II. 28. 35, '*magico torti sub carmine rhombi.*' Gk. ἴυγξ. **Colcho**, cf. III. 58. 16.

vapulat, 'is attacked, getting the worst of it.'

18. **Sparse.** Also a friend of the younger Pliny. Ep. IV. 5, VIII. 3.

19. **Petilianis.** Probably a mansion which had belonged to Petilius Cerealis. Comp. III. 5. 6. Juv. III. 221. In these mansions, with their spacious vestibules, and probably enclosed in extensive grounds, the rich would be removed from these noises that disturbed the poorer men by day and night.

delicatus. The dainty favorite of fortune.

regnis. Used here of the palace of a *rex* or great man.

20. **plana domus.** The ground floor of the house. Friedl. I. 236. Probably Martial means that the house was built on a platform raised some height from the ground.

21. **rus in urbe** = *horti*, ep. 50 of this book.

vinitorque Romanus. You employ a vinedresser in the city. Sparsus having as well as other plantations a vineyard.

22. **nec.** 'And you gather a vintage as plenteous as the vintage from a Falernian hill.'

auctumnus. III. 58. 7.

23. Cf. ep. 50.

limen is used rather widely for the boundary of his grounds. 'Within your park-wall.'

25. **dies**, 'daylight.' With reference of course to facility of sleeping. He was not obliged to let in the daylight too early. He would have winter and summer sleeping-rooms. Pliny Ep. IX. 36, '*Die admisso, quae formaveram dicto.*' But it is possible that by *dies* here Martial means the stir, bustle, and activity of day as opposed to the stillness of night. Seneca de ira III. 36, *exercere totum diem*, that is, 'the acts of the day.' Martial's house faced on the street and the crowd outside, as he expresses it, passed by his bed-head, grazed his night-cap. On these mansions see Friedl. l. c. and III. 63 fol. A mansion covering with its grounds four acres was considered by no means large.

LXII. The father of Terentius Priscus (Preface to this book) prepares to celebrate his son's return to his native land (Spain) by keeping the *Saturnalia* with more festivity than usual, combining, in fact, the Saturnalian feast with festivities in honour of his son's return. Martial invites the god to grace the feast with his presence.

2. **nec labor.** Cf. Verg. Ecl. IV.

3. **regale nimis.** 'Too despotic' for Saturn, in whose time the inhabitants of the world required no such violent manifestation of the sovereignty of heaven. Cf. Hor. Odes III. v. 1.

nec fulmine digni. There were no people whose sins deserved to be visited with the thunderbolt.

4. **Manes**, used generally for the lower parts of the earth where the other world was supposed to be.

sibi, 'kept its wealth to itself.' Horace Odes, III. iii. 49 sqq.

9. **pompa.** The array of provisions in the larder. **tibi** 'in honor of thee.'

macello similis. 'Like an Italian or Roman market' seems to mean that the larder was furnished with all the delicacies that could be procured in the Roman market.

11. **nomismata**, 'the tokens on the liberal table,' probably means tickets or tokens distributed to guests, relations, dependents, &c., and entitling the holders to various presents. Cf. I. 26. 3.

14. **pater.** Not an *orbus* with no children to provide for or to leave his money to, a consideration which enhances the honor done to the god.

LXVI. On a man who wished to sell his house well, and with that view filled it with splendid furniture to set it off, and conceal the defects of it.

1. **bis quinquagenis.** 100,000 sesterces, about £800.

2. **cupis**, i.e. he would be glad to sell it for a less sum, but does not say so.

3. **corrumpis.** 'You seek to blind;' cf. Horace, Sat. II. ii. 9.

4. **divitiis** to be taken with *ambitiosa.* 'The house (that is the defects of the house) lies hid under an ostentatious display of wealth.'

casa, depreciatory for *domus.*

5. **testudine.** IX. 59. 9.

gemmantes. 'Variegated,' expressing the effect of the tortoise-shell.

prima. Firstrate, so Terence Eun. 567, '*primam* (*virginem*) *dices, scio, si videris.*'

6. **citri.** II. 43. 9.

rara. Cf. XI. 52. 15.

7. **Delphica.** A side-board, or side-table, on which plate was set out, either for display or to be ready for use in case of a dinner party, differing from the *abacus*, or *trapezophoron*, in being round, and supported on three legs like a tripod, whence the name. The ordinary *abacus* was rectangular. Marquardt, v. i. 328.

non simplex probably means that there was a pair of these *delphicae*. It may possibly mean that the *delphica* was fitted with cupboards. The *abacus* was so sometimes. Sidon. Apoll. Carm. 17. 7 (quoted by Marquardt l. c.) '*nec per multiplices abaco splendente cavernas Argenti nigri pondera defodiam.*'

9. **sonas.** 'You talk loudly of.'

minoris. Sc. *domum esse*, 'is quite worth it.'

10. **vili.** That is cheap for a furnished house, but dear for this house, without the furniture with which you try to impose on an intending purchaser.

LXXII. On a *pragmaticus* (II. 64. 1) who had retired from business and bought a farm in the country.

1. **iugera**, 'the acres of a little farm lying out of the way near the tombs,' means a farm of a few acres lying off one of the roads which were lined with tombs for miles out of Rome. Juv. I. 171.

2. **fulta**, tumbling down and requiring to be shored up.

3. **urbanas**, &c. 'Your property in city law suits.' Cf. III. 31. 2.

6. **vendere**. Pannychus had been accustomed to be paid in provisions of various kinds, which he sold. Cf. IV. 46. As a farmer, Martial says he had to buy (his farm being such a poor one) the produce which as a lawyer in the city he used to sell.

LXXIV. On a present of a set of earthenware cups.

1. **crystalla.** Cf. I. 53. 6.

cataplus. A ship or fleet on its way to a port. Abst. for concrete.

2. **circo Flaminio.** The southern portion of the Campus Martius, between the *via lata* and the river forming the ninth region of the city, took its name from the *circus* built there by C. Flaminius.

3. Begins an apology for sending such a common present.

audaces. Explained by v. 8.

4. **usus,** 'advantage.'

5. **toreumata.** IV. 46. 6.

7. **quid, quod.** 'Then again.'

9. **propinabis.** Martial means after some men's lips have touched a cup, you would not care to use it again; my cups, then, that you would not hesitate to break, may be useful when you have to pledge such a man. On the custom cf. Verg. Aen. I. 737, '*Primaque libato summo tenus attigit ore Tum Bitiae dedit increpitans.*'

Martial uses the Greek form of the word in the sense of partaking of the *gustus* of a dinner. V. 78. 3, *si soles προπίνειν.*

LXXXII. On a dinner hunter, Menogenes. Cf. II. 11.

thermis...balnea. II. 14. 11—13, III. 20. 15.

3. **captabit,** &c. It is almost impossible to explain this satisfactorily. It is difficult to see how the parasite could lay a man under an obligation by catching the balls himself, unless the players played in sides. More probably some variety of the *trigon* is meant, in which the players were at liberty to throw the ball to any one they pleased (not quite the same as *φαινίνδα*, but something like it, IV. 19. 6). Menogenes, then, would catch the ball right and left of him whenever he possibly could in order to send easy catches to the man he was courting. In that case *imputare* and *acceptas* will be taken together, 'to reckon against you as received by you,' *acceptas* not only meaning literally caught by you, but suggesting the phrase *acceptum referre*, the opposite of which might perhaps be expressed by *acceptum imputare.*

5. **follem.** IV. 19. 7. *follem colligere* is rather curious for 'picking up a ball;' perhaps the word is used in reference to the size and looseness of the *follis.* Pliny uses it however of a roll of a manuscript. Ep. II. 1, '*Liber seni...elapsus est. Hunc dum consequitur colligitque,*' &c.

6. **lotus.** People played at ball usually before the bath.

soleatus. 'Even when he is dressed for dinner.'

Menogenes was *semper paratus;* perhaps having no slave he preferred walking in his *soleae* to the house where he was to dine, to carrying them himself. Cf. III. 50. 3.

7. **lintea.** Towels. So Ep. 70 of this book, '*Lintea ferret Apro vatius cum vernula nuper.*' They were carried with other necessaries for bathing to and from the baths by slaves.

loquetur. 'He will speak of them as,' &c.

10. **Achilleas.** Cf. Hom. Il. XXIII. 141, Ξανθὴν ἀπεκείρατο χαίτην τήν ῥα Σπερχείῳ ποταμῷ τρέφε τηλεθόωσαν.

11. **tropin.** Probably a slang term for an emetic; whether connected with τροπίς, the keel of a ship, or derived straight from τρέπω.

The custom alluded to is probably the wretched one mentioned by Seneca, Ad Helv. 10. 3, '*Vomunt ut edant, edunt ut vomant.*' That it was practised before dinner is not only implied in this passage of Seneca, but also in Martial, when speaking of a lady who affected masculine ways he says, '*nec cenat prius aut recumbit ante quam septem vomuit meros deunces.*' Juvenal in the sixth satire describes a similar lady performing a similar operation.

fumosae. Probably from being kept warm over a fire, unless it means simply 'grimy;' or again, possibly, it may signify the taste of the mixture.

faece. The emetic would be made of stale wine. Cf. *facx laletana* of poor, muddy wine, I. 26. 9.

12. **usque.** 'Will never leave off wiping the moisture,' &c. Cf. II. 1. 8. The moisture may be the result of bathing or of the emetic.

Others take *tropis* to mean the lees of wine used after bathing as an astringent to the skin.

LXXXVII. On the ingenious device of a man who, according to his own account, had twice lost his *soleae* (see last Ep. v. 6) owing to the negligence of his slave who was carrying them.

2. **ad pedes,** *pedissequus.*

3. **turbam,** 'his establishment.'

6. **excalciatus.** If this could mean *soleatus,* 'with house shoes on,' it would give a better sense than 'with bare feet;' but *excalceatos* in Seneca, Ep. 8. 8, appears to be used of the bare-footed actors of mimes, not the socked comedians. So that the joke apparently is that Cotta, having neither slave nor

shoes nor boots, ascribes his appearance without the two last to the carelessness of the first.

XCII. To a man who asked Martial how he would act if he ever became rich and powerful. "What would *you* do," says Martial, "if you ever became a lion?" That is, what on earth is the good of asking a man what he will do under circumstances which are certain never to arise?

APPENDIX I.

ON THE CHRONOLOGY OF THE EPIGRAMS (FRIEDLÄNDER III. 372 FOL.).

The earliest productions of Martial extant are undoubtedly the epigrams of the *Liber Spectaculorum*. This is apparently a second edition of a collection of epigrams written for the opening of the great Flavian amphitheatre by Titus. In this book as we have it, published early in the reign of Domitian, Martial appears to have retained such epigrams, originally written in honor of Titus, as would apply equally well to Domitian, and to have added others written expressly in honor of the latter emperor. In one case, De Spect. IV. and IV. *b*, on the *delatores*, it seems highly probable that he adapted, by a slight alteration, one of the earlier epigrams to suit Domitian. Suetonius tells us that Titus caused a number of *delatores* to be flogged, paraded *per amphitheatri arenam*, and then sold or transported to *islands*. But Martial speaks of the *delatores* as having been transported to *Africa: Tradita Gaetulis, nec cepit arena nocentes*. Now Suetonius also tells us, that Domitian in the first years of his reign was severe upon the *delatores*. Now supposing Domitian to have transported, or threatened to transport some of these people to Africa, and supposing Martial to have by him an epigram written on Titus's treatment of them, a slight alteration of the original of the line quoted might save him the trouble of writing a new epigram. And this perhaps may account for the almost ultra-Martialic exaggeration of the sentence *nec cepit &c.*, which can only mean, apparently, that the great desert was not large enough to hold the number sent out. It can hardly mean, simply, that Domitian's treatment of the men was different from Titus's.

The following table will show the dates of the other books. The tenth book, as we have it, is, in all probability, a second edition of the book which was originally published in A.D. 95.

Book.	A.D.
XIII. and XIV.	84 or 85 (December).
I. and II. published together.	86.
III.	87.
IV.	88 (? 24 October, Domitian's birthday).
V.	89 (Autumn).
VI.	90 (do.).
VII.	92 (December).
VIII.	93.
IX.	94.
X^1.	95.
XI.	96 (December).
X^2.	98.
XII.	End of 101 or beginning of 102.

In A.D. 97 it seems possible that Martial published a selection, not extant, from Books x^1. and XI. for the use of the emperor (Nerva) only. This conjecture is founded principally on XII. 5,

Longior undecimi nobis decimique libelli
Artatus, labor est, et breve mansit opus.

For the details of the chronology on which these results are founded, the reader is referred to Friedländer, cited above.

APPENDIX II.

Chronological table of principal events in the lifetime of Martial, from Friedländer, Vol. I. (only those events are given which bear more or less directly on the life or writings of Martial).

A.D.		
63		? Martial comes to Rome.
65	Piso's conspiracy.	
68	Death of Nero (June).	
68—69	Galba, Otho, Vitellius.	
69	Vespasian saluted as emperor in Alexandria (July). Fighting in Rome and burning of the Capitol.	
69—79	Vespasian.	Quintilian begins to lecture on rhetoric, circ. 70.
71		Valerius Flaccus writes the *Argonautica*.
75	Completion of temple of Peace: alteration and erection in sacred way of Nero's colossus.	
79—81	Titus.	
79	Eruption of Vesuvius.	Death of elder Pliny.
80	Fire in Rome. Opening of Amphitheatre by Titus.	
81—96	Domitian	Statius composes the *Thebaid*, 80—92; publishes the *Sylvae*, 91—96.

A.D.		
82	Restoration of the Capitol completed.	
83	Campaign against *Chatti*.	
86	Establishment of the Capitoline contest (Agon Capitolinus).	
	Dacian war.	
88	*Ludi saeculares*. (7th celebration.)	Tacitus, praetor.
89	Dacian triumph celebrated at the end of this year.	
92	Sarmatian war.	
96	Domitian killed (Sept.).	
96—98	Nerva.	Frontinus author of *Stratagemata* and *de aquis urbis Romae*.
98—117	Trajan.	
102		? Death of Martial.

ADDITIONS AND CORRECTIONS.

SPECT. 4. 3. *Traducta est* appears to be the right reading. Friedländer (who apparently regards the epigram as referring to the reign of Titus) inclines to *cunctos* as the original of the seemingly corrupt *Getulis*.

SPECT. 9. 4. The two-horned rhinoceros was called in Rome 'an Ethiopian bull.'

SPECT. 20. Myrinus and Triumphus were probably, as Friedländer remarks, *bestiarii*, not gladiators, as the people asked for only one of them.

I. 15. 7. *catenati=catenatorum.* Friedl.

I. 26. 10. *deciens* probably means 'ten times' only, not to the amount of 1,000,000 sesterces.

I. 99. 15. *selibra.* Friedl. with Gilbert understands this of a piece of plate of ½ pound weight.

II. 14. 13. *ternis.* The three public *thermae* of Agrippa, Titus and Nero. Friedl.

IV. 64. 16. *virgine nequiore*, conj. Munro.

V. 19. 2. *E lamnisve Tagi*, conj. Munro.

V. 51. The point of the epigram acc. to Friedl. lies in the inability of the man to speak Latin or Greek correctly, in spite of his learned pretensions.

VI. 47. Friedl. sees the point of the epigram in M.'s having drunk cold water from this spring during an illness contrary to his doctor's orders, and explains v. 7 "content with having induced me to transgress my doctor's orders once."

VII. 17. 9. Munro (Journal of Philology, IX. 219) explains *munere* as abl. of cause (*propter munus*) qualifying *cantaberis* and places *delicata* between commas as voc.

VII. 37. The Quaestor here was probably a *quaestor pro praetore* attached to the Proconsul of a senatorial province. These officials had a criminal jurisdiction of their own.

VII. 51. 13. *noles*, probably *nolis* should be read.

VIII. 51. Friedl. understands a cup partly of electrum, partly of gold and partly of silver, and rejects Lessing's explanations.

VIII. 78. 7. *Linea*, a cord to which presents were attached which could be reached by jumping. Friedl.

IX. 71. Friedl. supposes that the ram was trained to appear to eat lamb. But this does not explain *rudis*, nor the fact that both were trained to eat food strange to them, which is pretty obviously the sense of v. 7.

X. 19. 6. *Orphea.* The *lacus Orphei* seems to be meant, a basin or reservoir of water of probably semi-circular form (*theatri*) with a group representing Orpheus torn in pieces by wild beasts.

X. 48. 2. Friedl. adopts Mr Paley's suggestion, 'Et pilata redit jam subiitque cohors', and understands it of the cohort of praetorians on guard at the Palace going off duty and being relieved by another.

XII. 3. 7. The *Templum Divi Augusti* is apparently meant, which was finished by Caligula. Tiberius had placed here the library of Augustus. Friedl. supposes that Domitian had removed the library and that Trajan had now restored it. See Suet. Calig. 21, Tib. 74.

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